GARRICK'S MODE OF READING THE LITURGY.

BY THE EDITOR OF THIS WORK.

OBSERVATIONS ON IMPEDIMENTS OF SPEECH, with some Remarks on their successful Treatment, in a Letter addressed to T. J. PETTIGREW, Esq. F.R.S., F.A.S., F.L.S., etc. etc.

STAMMERING CONSIDERED WITH REFERENCE TO ITS CURE, by the application of those Laws which regulate utterance; in a Letter addressed to GEORGE BIRKBECK, Esq. M.D., F.G.S., etc. etc.

Also, preparing for Publication,

THE ELEMENTS OF VOCAL EXPRESSION IN DISCOURSE; in which the mind-expressive functions of the various Tones of the Human Voice will be described and illustrated.

GARRICK'S MODE

OF

READING THE LITURGY

OF THE

CHURCH OF ENGLAND.

A NEW EDITION,

WITH

NOTES, AND A PRELIMINARY DISCOURSE

ON

PUBLIC READING,

BY RICHARD CULL,

TUTOR IN ELOCUTION.

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TO

PHILLIP HOWARD FRERE, Esq. M.A.

FELLOW AND TUTOR OF DOWNING COLLEGE, CAMBRIDGE.

MY DEAR FRERE,

Your prompt permission to allow this work to be inscribed to you is only one of the many kindnesses which you have shewn me.

The application of musical science to the English language has been so successful in exposing the true foundations of its Rhythmus, as to originate the opinion, that music is destined to perform other and higher functions in our discourse.

We are yet ignorant of what the functions of music were in the Greek language; we, however, begin to perceive the truism, that Prosody

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and Music are intimately connected, and thence the conclusion, that without musical aid all attempts to discover the ancient Greek Prosody must fail.

If you, my dear sir, possessed as you are of all the requisite knowledge, would turn your attention to the subject, there is a hope that you could restore that Prosody, and thus reanimate the dry bones of our Greek Scholarship.

I am,

My Dear Frere,

Your sincere Friend,

RICHARD CULL

14, Caroline Street,
Bedford Square,
18*th June*, 1840.

THE EDITOR'S PREFACE.

If it were asked what is the chief occupation of a Clergyman of the Church of England in his ministry, what would be the answer? It would be, to publicly read the Liturgy and those Services of the Church which are appointed for special occasions. Thus the Morning and Evening Common Prayer are ordered to be publicly read, after which a homily or sermon is to be publicly read; the special services are incessantly required to be publicly read, as the Baptismal, the Marriage, the Visitation of the Sick, the Burial, etc.; in short, the Clergyman's daily occupation is to publicly read the Services of the Church. It is a subject of deep regret that this prominent duty is commonly so ill performed, even by Clergymen of high mental endowments and of great acquirements, and the object of the present work is to supply the Clergy with some principles to guide them in their public reading.

In the last century bad public readers were commonly censured for misapprehension of their

authors' meaning, it being at that period assumed that the qualification alone required to constitute a good public reader, was the apprehension of the author. It was observed, however, that all authors could not read with correctness even their own works, and they certainly could not be charged with a misapprehension of what they themselves had written; and the Clergy could not be charged with a misapprehension of the Common Prayer, and still less of their own sermons, whence it became evident that something beyond this one qualification was required to constitute a good public reader. Now observation has discovered other qualifications, both Mental and Vocal, to be necessary, and has also indicated the special education and training which is required to produce good public readers.

Although this is familiarly known to many who fully estimate the value of guiding principles in other occupations, yet, it is often thought that common sense is a sufficient guide in public reading. Now the term common sense, when thus placed in opposition to a system of principles and rules, if it mean anything, must mean

extemporaneous conjecture, which is to be made and acted upon as the occasions arise. But no man will trust to so unsafe a guide in his own profession; in that, at least he knows the value of principles deduced and systematized from past experience, and hence the Physician, Lawyer, Painter, Musician, etc., give the preference to unaided common sense in those cases alone in which he knows of no fixed principles to guide him, but in all other cases, he prefers the guidance of systematic knowledge to those fleeting conjectural judgments called common sense. In the art of public reading it will be found, as in the other arts, that the true province of common sense is not to supersede the use of systematic knowledge, but to apply that knowledge as a means to accomplish the object we have in view.

The study of Elocution is occasionally condemned, on the ground, that it does not improve the practice of public reading; and it is triumphantly urged, that many men may, and some do, read correctly without a knowledge of elocution. To the latter truth it may be observed, that

every art is practised before its theory is established; indeed the elementary principles of every art are invariably deduced from the instinctive efforts of unassisted genius. But is it true, that the study of elocution has not improved public reading? It is not true. Elocution has furnished correct principles to read interrogative sentences, so that the tones of voice of those who apply them shall stamp their interrogative character on the ear,—Elocution has furnished correct principles to read exclamative sentences, so that the tones of voice shall express exclamation,—Elocution has furnished correct principles for rhetorically dividing discourse into groups, and for expressing by the voice the relative connexion of the several groups with each other. But without further statement of what elocution has accomplished in the improvement of public reading, I may observe, that these principles have been partially appreciated and acted upon, for the educated (in elocution) know how to publicly read interrogative and exclamative sentences with correctness, because they have been taught. And the reading of all might be improved, if

they would, on the one hand, submit to be taught, and on the other, endeavour to learn. I am not, however, so unobservant as to think that any system of rules can insure great proficiency in every student in this, or in any other art. It is well known that the study of the best rules will not equalize the natural powers of different men, so as to enable them to obtain equal excellence in any given pursuit: then why should we expect it in public reading?

It seems to be thought that something can be substituted for good reading; thus it is frequently said, "*Oh I attend more to the matter than the manner!*" the word matter referring to ideas, and manner to their conveyance. Now this remark can apply alone to the composition of a sermon, for it is quite inapplicable to the public reading of a form of prayer. There is no doubt of the greater importance of that which is conveyed beyond the conveyance; indeed, the value of the conveyance entirely depends on its faithful communication of all the matter. And on this fact rests the whole importance of good public reading. The Clergyman's duty is

faithfully to convey the whole of the matter contained in the Services of the Church. His work is to convey, and by the manner of conveyance to attend to the matter,—which indeed is his only means of attending to the matter of the Liturgy.

Those who have a genius for public reading, like Mr Garrick and other great actors, have a power to bring their minds into a certain state, as if it were acted upon by real external circumstances; and a further power to allow that assumed state of mind to express itself in those tones and gestures which belong to it, and indeed form part of that mental state. This natural power of mind is the basis of the actor's art, and is possessed in a greater or less degree by all naturally good public readers. Mr Garrick the actor instructed a Clergyman, who improved in his public reading so much as to approach to the excellence "of his great preceptor, and which his provincial flock will long remember with pleasure*." From the practice

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* The original preface at p. 64.

and manuscript notes of this clergyman, Mr J. W. Anderson, M.A., his surviving friend, produced in 1797 a little work under the title of "The Common Prayer, as read by the late Mr Garrick."

In re-editing this work, I have endeavoured to increase its usefulness by the addition of such notes as would give more exactness to Mr Garrick's remarks. I have prefixed a Discourse on Public Reading, in which is described the close analogy between public reading and Music. In this discourse the audible distinctions in musical sound, and in the speech-voice, are described as a preliminary step to the apprehension of rhythmus, for whether in music or reading, Quinctilian's remark holds true—"that mere literature without a knowledge of sounds will not enable a man to treat properly of metre and rhythm*." And finally, I have remarked on the occasions, the precise objects and the means of emphases,

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* "Tum nec citra Musicen Grammatice potest esse perfecta, cum ei de rhythmis metrisque dicendum sit." Lib. I. c. 4. The text and translation are both quoted from Foster on Accent, p. xvii.

in full confidence that those who are not entirely possessed by prejudice on the subject, will perceive that the art of public reading is essentially an Art, that it is based on Nature, and that its aim, which is the expression of Mind by the Voice, claims equal importance with the most valued arts.

RICHARD CULL.

A DISCOURSE ON PUBLIC READING.

ON

PUBLIC READING.

To acquire a good delivery, whether in reading or speaking, we must analytically study the voice of speech during its successful efforts, in order to know its elements. Then we must study the principles of synthesis to recompose the analysed elements into one whole. And the best means of pursuing such a course of practical study is to imitate that which is employed in the Musical Academy. In this Discourse Speech will be considered as a branch of music, the principles of which may probably suggest the importance of Speech-music becoming a part of English education, as it was part of the Grecian.

It is well known that music consists only of sounds, variously arranged with greater or less pauses of intermission, or silence, between them. The varieties of what we hear in musical sound are classed under the general terms Pitch, Loudness, Quality, and Duration.

PITCH. The distinctions under this term are familiarly named high and low. The octave is a scale of eight sounds, arranged according to their pitch distinctions in a certain order, and which hold certain mutual relationships. These relationships, and the phenomena which arise from them, are described in musical grammars. The nomenclature of pitch is precise, and its degrees are accurately written on the musical staff.

LOUDNESS. The distinctions under this term are familiarly named loud and soft. The nomenclature of loudness is less precise than that of pitch; it has no tablature on the staff, and the directions for its management in performance are vague and unsatisfactory.

QUALITY. The distinctions under this term are familiar by such names as harsh, soft, flute-like, pure-tone, falsetto, reedy, silvery, &c. The nomenclature of quality is vague, and it has no notation.

DURATION. The distinctions under this term are familiarly named long and short. These distinctions being in a ratio to each other, the nomenclature and notation of duration are precise and accurate.

Each musical sound then is of some pitch, of some loudness, of some quality, and of some duration. And music is composed of an assemblage of such sounds. Thus a succession of single musical sounds duly ordered in respect of their pitch-distinctions, forms Melody or Song. Two or more musical sounds differing by proper intervals of pitch heard at the same time, form a Chord; and a proper succession of chords forms a Harmony. The sounds of a melody, chord, and harmony, may individually be of a greater or less degree of loudness, which degree may be uniform throughout its duration, or it may increase or diminish its loudness in the various forms of swell. And the sounds may each successively become louder or fainter. The sounds of a melody, chord, and harmony, may be harsh, or smooth, or reedy, or silvery. They may be produced by flutes, violins, voices, &c. In the human voice of song the terms Natural, Pure tone, and Falsetto, are employed to designate three species, of which there are many varieties described in the vocal school. The sounds of a melody, chord, and harmony, may be of a greater or less duration The musical system of duration is one of proportion, continually as 2 to 1—thus two minims are

equal in duration to one semibreve—two crotchets are equal to one minim—two quavers to one crotchet, and so on. But there is an expedient of producing another ratio, viz. that of 3 to 1; as when a note is dotted. Thus a dotted semibreve is equal in duration to three minims—a dotted minim is equal to three crotchets—a dotted crotchet is equal to three quavers.

In order to preserve the proportionate duration of the successive sounds, every piece of music is divided into equal portions of time, called Measures, which are shewn by perpendicular lines drawn through the staff, called bars. And according to the duration-value of the measure the time of the music is named—thus when the multiple is 2 the time is Common, when the multiple is 3 the time is Triple. And these times have varieties according as a semibreve, a minim, a crotchet, or a quaver, is the integer.

In a succession of musical sounds, as in an air, some are accented while others remain without an accent. The term accent does not mean greater loudness, but it is a certain stress which periodically returns and marks the measure of the music, to the ear even of those who are unacquainted with mu-

sical science. To indicate the sounds which are to be accented the composer adjusts the bars. Thus he places a bar immediately before the strong part of the movement, so that the bars serve a double purpose, they divide the music into equal measures, and they indicate the accented notes. And the measure and the accent together constitute musical rhythmus. This twofold purpose which the bars serve, occasions most music to begin and end with imperfect measures: the former with the unaccented, and the latter with the accented parts.

This outline of the elements and rhythmus of music will probably lead to the perception of similar elements and rhythmus in the music of reading and speaking. Thus the varieties of what we hear in the speech-voice, like that of song, are classed under the general terms Pitch, Loudness, Quality, and Duration.

Pitch. The distinctions under this term are similar though much greater than those of song. The octave and its intervals still exist, and a speech-note may be placed on each of its degrees, as in song. The additional pitch-distinctions entirely arise from the peculiar structure of the speech-note. A song-note

is of one uniform pitch throughout its duration; while a speech-note continually changes its pitch throughout its duration, by sliding from one degree of the scale to another. It may slide through only the interval of a Semitone, or a Tone. Thus the Diatonic scale may be voiced by successive slides through its intervals. And the Chromatic scale may be similarly voiced. Now, besides these tonic and semitonic intervals, the voice may slide through the wider intervals of the diatonic scale, and thus produce in one slide a 3d, 4th, 5th, 6th, 7th, or 8vo.

The Music of speech is composed of an assemblage of slides, chiefly those of a second or tone. Thus a succession of single speech sounds, duly ordered in respect of their pitch distinctions, forms a speech Melody. Two or more speech sounds differing by proper intervals of pitch, and heard at the same time, forms a speech Chord. And a proper succession of such chords forms a speech Harmony.

Speech is chiefly employed as a solo; but it is also employed as a chorus, as in the responses, and other parts of the Church service. And these are occasions for the employment of speech harmonies,

In the infancy of musical science, the chorus consisted only of an increased number of voices, all singing in unison. The science of speech is yet in its infancy; the speech chorus is but an increased number of unisons; and why should not speech like song chorus be enriched by counterpoint to produce a full harmony? It appears to me that a great advantage would arise from the employment of proper harmonies where two or more persons speak together. In another work I shall probably attempt to develope the principles of Speech Harmony*.

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* The drama offers many occasions for the employment of speech harmonies. Take Macbeth. In the incantation scene the witches malignantly exclaim in chorus,

> " Double, double toil and trouble;
> Fire burn; and caldron, bubble."

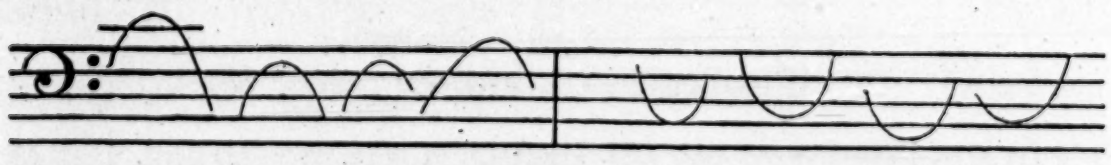
And they bring up the shades of Banquo's issue by commanding in chorus,

> " Show his eyes, and grieve his heart;
> Come like shadows, so depart."

In the infancy of art the public is easily satisfied, but as art matures, much more is expected. The increased mass of sound in song chorus was formerly made by unisons, the public ear now demands harmonies. And I foresee that as the art of speaking matures, a similar demand will be made of the speech chorus. Counterpoint will begin a new era; and will of course meet with that opposition which the idle and prejudiced offer to novelty, besides the misrepresentation which it is the fate of every thing new to suffer.

But to return to the speech-note, which musically is called a slide-sound to distinguish it from that of song and of instruments. When the slide consists of a simple rise or fall of the voice, it is named a Concrete, or a simple Concrete. The slides are named according to the interval passed through, as a tone, third, fourth, &c. either rising or falling, as the case may be. Mr Steele represented them by diagonal lines drawn on the musical staff, thus indicating at once both the *pitch* and the *extent* of the slide or concrete.

When the slide or concrete is bent upon itself, in any form whatever it is named a Wave concrete. The forms of wave are very numerous, as the diagram from Mr Steele will suggest.



There is no occasion here to enter upon the description of them, as we have no space to illustrate their functions in discourse.

Loudness. The distinctions under this general term are similar to those in music. Thus the sounds

of speech may individually be of a greater or less degree of loudness; the degree may be uniform, or it may increase, or decrease, or both, on a single sound: and finally, the loudness may be variously modified on the successive sounds.

QUALITY. The distinctions under this term are also similar to those of music and song. Thus the natural, the falsetto, and the pure-tone of speech, may be full, sonorous, clear, silvery, thin, reedy, &c.

DURATION. And the distinctions under this general term are similar to those of music. The duration of the speech-notes is of course limited by the syllabic quantity: and as the syllabic quantities are not in a fixed ratio [of either 2 to 1 or of 3 to 1] to each other, there is not an equal exactness with instrumental music, but about the same latitude which exists in solo singing. Syllables have considerable elasticity, for they may be prolonged, or compressed within certain limits, to suit the measure of rhythmic movements, and also for the purposes of expression.

In order to maintain a proportionate duration of the speech sounds in reading verse, it is scored by

dividing it into equal portions, called measures; which are shewn by perpendicular lines, called bars, drawn across the verse in certain places, just as music is divided*. And according to the number of syllables in the measure, the time of the verse is named—thus when there are two syllables in the measure the verse is in Common time, when three, the verse is in Triple time. These two species of time admit of a great variety of style and rapidity of movement, as may be heard in the light trip of Milton's L'Allegro, the sober step of Dryden's Virgil, and the stately march of Paradise Lost, all three of which are in common time.

In a succession of syllables, as in discourse, some are accented, while others are without accent. In versification the term accent does not mean a greater loudness, but a peculiar stress of voice, which periodically returns and marks the measure of the verse, to the ear even of those who are unacquainted with rhythmical science. The vocal organ can

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* In music the measures are often called bars, which is incorrect. A bar is only a line which indicates the limits of a measure. Instead therefore of speaking of 5 bars rest, the musician should say 5 measures rest. If it be said the distinction is of little consequence, I answer, it is well to adhere to the correct nomenclature of a science.

produce one, two, three, or even four unaccented impulses of voice for the purposes of speech, between two accented impulses of voice; but it cannot produce two accented impulses in immediate succession, without either an intervening unaccented impulse, or a silent interval in which an unaccented impulse might have been produced. It must, unless there are pauses, produce at least one accented to every four unaccented impulses; so that, according to the vocal organs, fixed laws of action, the periodic occurrence of accented impulses, (or of pauses where they would occur), is an organic condition under which a succession of vocal sounds is produced.

The English poet composes so that an accent shall periodically recur, in a word, he writes verse. Now the rhythmist, like the musician, adjusts his bars in such a way, that while they divide the verse into equal measures, they also indicate the accented syllables, by being placed immediately before them; and the accent and the measure together constitute the rhythmus of the verse. The twofold purpose of the bars occasions most verse to begin and end with imperfect measures, the former with the unaccented and the latter with the accented parts of the measure. Thus, in scanning, we cut off the

imperfect foot at the beginning, which makes the verse headless, *ακεφαλον*, as the metricians term it in Greek prosody.

It has been already stated that by drawing a line to precede the accented syllables of a verse, we divide it into measures of equal times, as

Im|mortal | nature | lifts her | changeful | form |

which is a verse in common time: and

The | small birds re|joice in the | green leaves re|turning |

is a verse in triple time. These specimens may serve to give a notion of the simple rhythmus of verse produced by periodic recurrence of an accented syllable. It will be observed in reading these verses as mechanical as the *ti tum ti* style of a school-boy, that the rhythmus is a metrical or measured arrangement of syllables, embracing syllabic accent and syllabic quantity. Now if it be doubted whether syllabic quantity is a constituent of English rhythmus, it may be asked, how is it that an accent recurs at equal periods of time? But to describe the constituents of rhythmus.

1. The two syllables | *mortal* | constitute a measure of common time. The line

Im|mortal | nature | lifts her | changeful | form |

consists of four measures, and two distinct fractions of measures; one of which, consisting of the syllable *Im* | is at the beginning, the other consisting of the syllable | *form* | is at the end of the line.

2. The accented syllable | *mor* is said to be in thesis; the other syllable of the measure is in arsis. In beating time, the syllable in thesis is pronounced while setting down the hand or foot, and the arsis, while raising it.

In triple time the measures consist of three syllables, as in the illustration | *small birds re* | of the line,

The | small birds re|joice in the | green leaves re|turning |

which consists of three whole measures, and of two fractional parts, one of which is at the beginning, and the other at the end of the line. It will be observed that there are two syllables in

arsis, and only one in thesis in triple time measures*.

The measure considered as an integer may consist of syllables of different values; thus in the measure | *mortal* | it consists of two syllables of about equal length; and in the example | *small birds re* | the syllables are each respectively shorter than the preceding. The syllables contained in a measure are called a foot: and prosodians give various names to feet, according to the relative quantities of the constituent syllables. Thus the syllables | *mortal* | being nearly of equal length, and both long, constitute a spondee: and the syllables | *small birds re* | being progressively shorter, constitute a dactyle. By this mode of scanning verse, prosodists will agree in estimating the feet; because the foot and the measure will coincide, and both will begin immediately after the bar. And on this principle of scanning, the number of feet in English versification will be less than what is given to Greek and Latin versification: but it does not follow as a necessary conse-

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* From the laws of organic action, which cannot here be described, only one syllable can be uttered in a thesis, although several may be uttered in an arsis of the voice.

quence that our means of prosodial effect are less than theirs.

The verse receives various names, according to the number of measures it contains; thus dimeter, trimeter, pentameter, hexameter verse, contain two, three, five and six measures respectively of either common or triple time, as the case may be. The verse may not have the required number of whole measures, as in the example

Im|mortăl | nature | lifts her | changeful | form |

which is a hexameter, for although it has only four whole measures, it has besides two distinct parts, which together make six measures. English heroics are hexameters; and thus the number of syllables is not the test, but only the number of measures. Milton and other poets frequently give eleven syllables instead of ten, and some critics object to the redundant syllable, but such verses are still hexameters; as in the examples—

The | cock's shrill | clarion |⌜ or the | echoing | horn. | *

Un|grateful | offering |⌜ to the im|mortal | powers. | †

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* Gray. † Pope.

In both the illustrations there are, according to finger-counting criticism, redundant syllables, although there are but six measures. And in both examples, the fourth measure contains an imperfect foot, the position of the absent syllable in thesis being occupied by a rest.

It may be asked, in reading what is the use of all this machinery of the prosodian's measures and feet? This may be briefly answered. Most readers are apt to mark every other syllable in common time, and every third in triple time with a stress of equal power, which produces what is familiarly known as *ti tum ti* reading. Now this disagreeable effect is bad enough, when every syllable which receives stress ought to be stressed, as in the verse,

Im|mortal | nature | lifts her | changeful | form |

but the effect is unbearable, when syllables which ought not to be stressed receive stress, as in the stanza,

A|way went | Gilpin | and a|way |
Went | post-boy | at his | heels:—|
The | post-boy's | horse right | glad to | miss |
The | lumbering | of the | wheels. |

The word *and* in the first verse, *at* in the second, and *of* in the fourth, each receive a stress in the reader's endeavour to impress the versification on our ears, and the well-known mis-reading annoys us. They whose perception of duration is acute and exact will discover that the measures in which the improperly stressed syllables occur are less than the duration required. Thus there is one error of stress, and another of duration or quantity. And both are rectified by placing a rest at the beginning of the measures, to occupy the time of the absent syllable in thesis: thus

A|way went | Gilpin | ר and a|way |—
Went | post-boy | ר at his | heels:— |
The | post-boy's | horse right | glad to | miss |
The | lumbering | ר of the | wheels. |

Let this be read with the omission of thesis in those measures containing the rest, and the difference will be obvious. The reader will observe that although those measures truly consist of three constituents (for the rest is a constituent), yet there is no impression of triple time. In the reader's attempts to read the illustration as scored with the rests, he will probably feel the difference between knowing

what to do, and ability to do it; for some vocal dexterity is required to preserve the time, while the thesis is omitted. And we have as yet scarcely received the truism—that vocal training is necessary to vocal dexterity.

It may be said that all this is unnecessary, because rhythmus comes naturally to those who have a good ear. It is true, the leading elements spontaneously present themselves to such happy persons. And so it is in music; but it is only those who have a good ear that can much benefit by musical instruction. Could I but persuade my countrymen, that the syllables of all discourse are musical sounds, somewhat different, it is true, from those of song, yet subject to nearly all the laws of song-melody, and also to the peculiar laws of speech-melody, then would they apprehend the importance of rhythmic science in the arts of reading and speaking; and leaving the hypothesis of the Greek and Latin prosodians as inapplicable to discourse, they would seek the principles of English rhythmus amongst rhythmic facts, in the science of modern music, in the English oral language, and in the laws which regulate the production of voice and speech in actual delivery.

Those accustomed to hear music can readily distinguish Air and Recitative as distinct kinds of melody. They are commonly distinguished by their rhythmic more than by their other features. And in describing their distinctive peculiarities, Mr Liston notices rhythmus first: thus he says, "Air is characterized first by rhythm, disposed in regularly returning periods, marked by cadences."—"Recitative is *measured*, but it has no regularly disposed rhythm; nor does it admit the same variety in kind of measure, or in the division of its measure, which belongs to Air*." The several measures in air are each stamped upon the ear, of an equal duration, by the periodic recurrence of the accent or thesis constituting a regular rhythmus; and which has occasioned air to be named the poetry or verse of music. The several measures in recitative are of uniform duration, but are not so stamped upon the ear, because the position of the thesis is frequently moved out of its place in the measure, so that from thesis to thesis unequal durations occur, constituting an irregular rhythmus; and which has occasioned recitative to be styled the prose of music.

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* Article Music, Encyc. Metropol.

I have stated the mode of scoring English verse, by which equal measures, each of a similar or a periodically similar construction, impress the ear with a regular rhythmus. English prose can be scored into equal measures, or nearly so, by the rhetorical pauses becoming constituent parts of the measure; just as the rests are in music. In prose scoring the thesis or accent remains as immoveable as in verse; and the pause or rest may occupy the position and time of the absent syllable in thesis. The irregularity of prose rhythmus is chiefly owing to the dissimilar construction of the measures allowing no recurrence of similar feet.

And it | came to | pass, ך | when ך | king | Hezekiah | heard it, | ך that he | rent his | clothes, | ך and | covered him|self with | sackcloth, | ך and | went ך | into the | house of the | Lord. ך |

And | now, | O | Father, | glorify thou | me ך | ך with | thine | own | self ך | with the | glory | which I | had with | thee ך be|fore the | world | was. ך |

It will be observed that the rhythmus of verse is marked by a succession of similar measures forming a series. The uniformity of the series is occasionally broken by the occurrence of dissimilar measures, as in the illustration from John Gilpin; where, however,

the deviations are so slight as not to disturb the impression of a series on the ear, nor to weaken its expectation that the series will be continued and completed.

Now in prose, as in the above examples, the successive measures are so dissimilar, that the ear receives no idea of a series; indeed it never anticipates the recurrence of even two similar measures, and consequently no uniform series is expected.

To read either verse or prose well it is necessary to perceive the rhythmus at a glance, so that the voice may be guided by it, and may also convey it to the hearers. In order that frequent and long-continued public reading, such as that of the Church service, may not be prejudicial to health, it is necessary that the actions of the vocal organ should be so adjusted, as uniformly to take place at the proper parts of the measure. When this adjustment becomes habitual from practice, public reading ceases to be injurious to the health; and instead of a fatiguing effort, it becomes an agreeable and healthful exercise. But in order to read well and healthfully by means of rhythmus, the perceptive powers must be disciplined to perceive, and the vocal organ to produce, all kinds of rhythmus. The following outline of a system of training has proved a good means of obtaining practical rhythmic knowledge.

1. Versification in rhyme must be scored into its proper measures by bars, with the accuracy and regularity of music; similar to the subjoined examples.

COMMON TIME RHYTHMUS.

Roll | on, ye | stars! | ⌜ ex|ult in | youthful | prime; |

| Mark, with | bright | curves, the | printless | steps of | time. |

| Near, and | more | near, your | beamy | cars ap|proach, |

And | lessening | orbs on | lessening | orbs en|croach,— |

| Flowers of the | sky! | ye, ⌝ | too, to | age must | yield;— |

| Frail as your | silken | sisters | ⌜ of the | field! |

| Star | after | star from | Heaven's high | arch shall | rush; |

| Suns | sink on | suns, and | systems | systems | crush; |

| Headlong, | ⌜ ex|tinct to | one dark | centre | fall, |

And | Death | — ⌜ and | Night — | ⌜ and | Chaos | mingle | all! |

— Till | o'er the | wreck, e|merging | from the | storm |

Im|mortal | nature | lifts her | changeful | form; |

| Mounts | from her | funeral | pyre, on | wings of | flame, |

And | soars and | shines, | ⌜ a|nother | ⌝ and the | same! |

| ⌝⌝ | ⌝⌝ |

TRIPLE TIME RHYTHMUS.

AND | there lay the | steed with his | nostril all | wide, |
But | through it there | rolled not the | breath of his | pride: |
And the | foam of his | gasping lay | white on the | turf, |
And | cold as the | spray of the | rock beating | surf. | ר ר | ר ר |
And | there lay the | rider dis|torted and | pale, |
With the | dew on his | brow, and the | rust on his | mail; |
And the | tents were all | silent, the | banners a|lone, |
The | lances un|lifted, the | trumpet un|blown. | ר ר | ר ר |

When examples of versification are correctly scored, they should be read simultaneously with the rhythmic master to the beating of time, and then read as a solo by the pupil, while the time of the measures is accurately marked as a guide to the voice. After the mind is imbued with the rhythmic movement of various kinds of verse with rhyme, and the vocal organs are trained to their performance, he may proceed.

2. To score blank verse with its imperfect feet, similar to this example from Milton.

Thus, with the	year
Seasons re	turn; ⌜	⌜ but	not to	me re	turns
Day,	⌜ or the	sweet ap	proach of	even, or,	morn,
Or	sight of	vernal	bloom,	⌜ or	summer's	rose,
Or	flocks	⌜ or	herds	⌜ or	human	face di	vine:
But	cloud in	stead, ⌝	⌜ and	ever-	during	dark
Sur	rounds me,	⌜ from the	cheerful	ways of	men
Cut	off;	⌝ and for the	book of	knowledge	fair,
Pre	sented	⌜ with an	uni	versal	blank
Of	nature's	works,	⌜ to	me ex	punged and	razed,
And	wisdom	⌜ at	one	entrance	quite	shut	out.	⌝⌜
So much the	rather	thou, ce	lestial	light!
Shine	inward;	⌝⌜	⌜ and the	mind,	⌜ through	all her	powers
Ir	radiate:	there	plant	eyes;	all	mist from	thence
Purge and dis	perse,	⌝⌜	that I may	see and	tell
Of | things ⌜ in|visible to | mortal | sight. | ⌝⌜ | ⌝⌜ | ⌝⌜ |

When such examples are correctly scored, he will read them simultaneously with the master, while the time is accurately marked by the hand as a guide

to the voice; and then read them alone, until he is able to perceive and execute the rhythmus of versification. He will now introduce the cæsural and rhetorical pauses, either as constituents or as whole measures, as the case may be, in the examples he has previously scored, and read them with and without the guidance of his tutor's voice, but under his superintendance. He will now scan the relative quantities of the syllables of several examples, and also denote the duration of the rests, or pauses; which will give a correct knowledge of the proportionate duration of syllables; and he must practically illustrate those quantities. The rhythmus of verse being well known he can now proceed

3. To score declamatory verse and poetic prose; such as Shakspeare's oratory, Ossian, The Psalms, &c. When the mind and voice are drilled to this, he may proceed

4 To score common prose, training his mind and voice to the perception and execution of its rhythmus. As an illustration of scored prose, the Burial Service is subjoined.

THE ORDER FOR THE BURIAL

OF

THE DEAD.

¶ *The Priest and Clerks meeting the corpse at the entrance of the church-yard and going before it, either into the Church, or towards the grave, shall say, or sing,*

| I AM the | resur|rection | ר and the | life, | רר |
saith the | Lord: | רר | he that be|lieveth in | me ר |
though he were | dead, ר | yet shall he | live: | רר | ר
and | whoso|ever | liveth | ר and be|lieveth in | me | ר
shall | never | die. | רר | רר | ST JOHN xi. 25, 26.

I | know ר | that my Re|deemer | liveth, | ר and
that | he shall | stand | ר at the | latter | day up|on the |
earth. | רר | And | though | after my | skin | worms
des|troy ר | this ר | body, | yet in my | flesh | ר shall |
I | see | God: | whom I shall | see for my|self, | ר
and | mine | eyes shall be|hold, and | not a|nother.
| רר | רר | JOB xix. 25, 26, 27.

| We | brought | nothing | into this | world, | and
it is | certain | we can | carry | nothing | out. | רר | ר
The | Lord | gave, | ר and the | Lord hath | taken
a|way; | רר | blessed | be the | name of the | Lord.
| רר | רר | 1 TIM. vi. 7. JOB i. 21.

¶ *After they are come into the Church, shall be read one or both of these Psalms following.*

Dixi, Custodiam. Psalm XXXIX.

I | SAID, ר | I will take |'heed to my | ways: | that I of|fend not | in my | tongue. | רר |

| I will | keep my | mouth | as it | were with a | bridle: | while the un|godly is | in my | sight. | רר |

I | held my | tongue, and | spake ר | nothing: | ר I | kept ר | silence, | yea, ר | even from | good words: | but it was | pain and | grief to me. | רר |

My | heart was | hot with|in me, | ר and | while I was | thus ר | musing | ר the | fire | kindled: | and at the | last I | spake with my | tongue; |

| Lord, | let me | know mine | end, | ר and the | number of my | days: | ר that | I may be | certified | how | long I | have to | live. | רר |

Be|hold, ר | ר thou hast | made my | days ר | as it | were a | span | long: | ר and | mine | age | ר is | even as | nothing | ר in res|pect of | thee; | ר and | verily | every | man | living ר | ר is | altogether | vanity. | רר |

For | man | walketh in a | vain | shadow, | ר and dis|quieteth him|self in | vain: | ר he | heapeth up | riches, | ר and | cannot | tell ר | who shall | gather them. | רר |

And | now, | Lord, | what is my | hope: | truly my | hope is | even | in ר | thee. | רר |

De|liver me | ר from | all mine of|fences: | ר and | make me | not a re|buke ר | unto the | foolish. | רר |

I be|came ר | dumb, | ר and | opened | not my | mouth: | for it was | thy | doing. | רר |

| Take thy | plague a|way from me: | I am | even con|sumed by | means of | thy | heavy | hand. | רר |

| When | thou with re|bukes dost | chasten | man for | sin, | ר thou | makest his | beauty | ר to con|sume away, | like as it | were a | moth ר | fretting a | garment: | every | man | therefore | ר is | but ר | vanity. | רר |

| Hear my | prayer, | O | Lord, | and with thine | ears | ר con|sider my | calling: | hold not thy | peace at my | tears. | רר |

| For ר | I am a | stranger with | thee: | ר and a | sojourner, | ר as | all my | fathers | were. | רר |

| O | spare me a | little, | that I may re|cover my | strength; | ר be|fore I | go ר | hence, and be | no | more | seen. | רר |

| Glory | be to the | Father, | ר and to the | Son: | רר | and to the | Holy | Ghost; |

| As it | was ר | in the be|ginning, | is | now, | ר and | ever | shall be: | world with|out ר | end. | A|men. | רר |

Domine, refugium. Psalm xc.

| Lord, | thou hast | been our | refuge: | from | one gener|ation | to a|nother. | רר |

Be|fore the | mountains were | brought forth, | ר or | ever the | earth and the | world were | made: | thou art | God ר | from | ever|lasting, and | world with|out ר | end. | רר |

| Thou | turnest | man to des|truction: | ר a|gain thou | sayest, | רר | Come again, | ר ye | children of | men. | רר |

For a | thousand | years in | thy ר | sight | ר are

but as | yesterday: | seeing | that is | past | as a | watch in the | night. | ר ר |

As | soon as thou | scatterest them, | ר ר | they are | even | as a | sleep: | ר and | fade away | suddenly | like the | grass. | ר ר |

In the | morning it is | green, | ר and | groweth up: | but in the | evening it is | cut down, | dried up, | and withered. | ר ר |

| For we con|sume away | ר in | thy dis|pleasure: | ר and are a|fraid at | thy ר | wrathful | indig|nation. | ר ר |

| Thou hast | set our | misdeeds be|fore | thee: | ר and our | secret sins | ר ר | in the | light of thy | countenance. | ר ר |

For | when thou art | angry | all our | days are | gone: | ר we | bring our | years to an | end, | as it | were a | tale that is | told. | ר ר |

The | days of our | age | ר are | threescore | years and | ten; | ר and | though | men | ר be | so ר | strong, | ר that they | come to | fourscore years: | yet is their | strength | then but | labour and | sorrow; | ר so | soon | passeth it a|way, | ר and | we are | gone. | ר ר |

But | who re|gardeth the | power of thy | wrath: | for | even | ר there|after | as a | man | feareth, | so is | thy dis|pleasure. | רר |

| O | teach us to | number | our | days: | that we may ap|ply our | hearts unto | wisdom. | רר |

| Turn thee a|gain, | O | Lord, | ר at the | last: | and be | gracious | unto thy | servants. | רר |

| O | satisfy us | with thy | mercy, | ר and | that | soon: | so shall we re|joice and be | glad ר | all the | days of our | life. | רר |

| Comfort us a|gain | now | after the | time ר | ר that | thou hast | plagued us: | ר and for the | years where|in we have | suffered ad|versity. | רר |

| Shew thy | servants | thy | work: | ר and their | children | thy | glory. | רר |

And the | glorious | Majesty of the | Lord our | God | be upon | us: | רר | prosper | thou the | work of our | hands upon | us, ר | O | prosper | thou our | handywork. | רר |

| Glory | be to the | Father, | ר and to the | Son: | רר | and to the | Holy | Ghost; |

As it |was ר | in the be|ginning, | is | now, | ר and | ever | shall be: | world with|out ר | end. | *A|men.* | רר |

¶ *Then shall follow the Lesson taken out of the fifteenth Chapter of the former Epistle of Saint Paul to the Corinthians.*

1 Cor. xv. 20.

| Now is | Christ | risen from the | dead, | ר and be- |come the | firstfruits of | them that | slept. ר | רר | For | since by | man | came | death, | ר by | man | came | also the | resur|rection of the | dead. | רר | For | as in | Adam | all | die, | רר | even | so in | Christ | ר shall | all be | made a|live. | רר | רר | ר But | every man | in his | own | order: | רר | Christ the | firstfruits; | רר | afterward | they that are | Christ's, | ר at his | coming. | רר | Then | cometh the | end, | when | he | shall have de|livered up the | kingdom to | God, | even the | Father; | when | he shall have | put down | all | rule, | ר and | all au|thority, | ר and | power. | רר | For | he must | reign, | till he hath | put | all | enemies | under his | feet. | רר | ר The | last | enemy | that shall be des|troyed | ר is | death. | רר | For ר | he hath | put | all things | under his | feet. | רר | But | when he | saith, | all things | ר

are | put | under him, | ר it is | manifest | ר that | he is ex|cepted, | ר which did | put | all things | under him. | רר | ר And | when | all things | shall be sub|dued unto | him, | then shall the | Son | also him|self ר | ר be | subject unto | him ר that | put ר | all things | under | him | that | God may be | all in | all. | רר | רר | Else | what shall | they do | which are bap|tized for the | dead, | if the | dead | rise not at | all? | רר | Why are they | then bap|tized for the | dead? | ר and | why | stand we in | jeopardy | every | hour? | I pro|test ר | by your re|joicing, | which I | have in | Christ | Jesus our | Lord, | I | die | daily. | רר | If | after the | manner of | men | ר I have | fought with | beasts at | Ephesus, | what ad|vantageth it | me, | if the | dead | rise not? | רר | ר Let us | eat and | drink, | for to-|morrow we | die. | רר | Be not de|ceived: | evil communi|cations cor|rupt ר | good | manners. | רר | A|wake to | righteousness, | ר and | sin not; | for | some | have not the | knowledge of | God. | רר | רר | ר I | speak | this to your | shame. | ר ר | ר But | some man will | say, | How are the | dead | raised up? | ר ר | ר and with | what |

body | do they | come? | Thou | fool, | that which thou | sowest | ר is not | quickened, | ר ex|cept it | die. | רר | And | that which thou | sowest, | ר thou | sowest not | that | body that | shall be, | ר but | bare | grain, | ר it may | chance of | wheat, | or of | some | other grain: | ר But | God | giveth it a | body, | as it hath | pleased him, | ר and to | every | seed | ר his | own | body. | רר | All | flesh | is not the | same | flesh; | ר but | there is | one kind of | flesh of | men, | ר a|nother | flesh of | beasts, | ר a|nother of | fishes, | and a|nother of | birds. | רר | רר | There are | also ce|lestial | bodies, | ר and | bodies ter|restrial; | רר | ר but the | glory | ר of the ce|lestial is | one, | ר and the | glory | ר of the ter|restrial | ר is a|nother. | רר | רר | There is | one | glory of the | sun, | ר and a|nother | glory of the | moon, | ר and a|nother | glory of the | stars; | רר | for | one star | differeth | from a|nother | star in | glory. | רר | So, | also, | ר is the | resur|rection of the | dead: | רר | ר It is | sown in cor|ruption; | רר | ר it is | raised in | incor|ruption: | רר | ר It is | sown in dis|honour; | רר | ר it is | raised in | glory: | רר | ר It is | sown

in | weakness; | ר ר | ר it is | raised in | power. | ר ר | ר ר | ר It is | sown a | natural | body; | ר ר | ר it is | raised a | spiritual | body. | ר ר | ר ר | ר ר | | There is a | natural | body, | ר and | there is a | spiritual | body. | ר ר | And | so it is | written, | ר The | first | man | Adam | ר was | made a | living | soul; | ר the | last | Adam | ר was | made a | quickening | spirit. | ר ר | ר How|beit, ר | that was not | first which is | spiritual | ר but | that which is | natural; | ר and | afterward | that which is | spiritual. | ר ר | ר The | first man | is of the | earth, | earthy: | ר ר | ר the | second man | is the | Lord from | heaven. | ר ר | ר ר | As is the | earthy, | such are | they that are | earthy: | ר and | as is the | heavenly, | such are | they also | ר that are | heavenly. | ר ר | And ר | as we have | borne the | image of the | earthy, | we | shall also | bear the | image of the | heavenly. | ר ר | ר Now | this I | say, | brethren, | ר that | flesh and | blood | cannot in|herit the | kingdom of | God; | ר ר | neither | ר doth cor|ruption in|herit | incor|ruption. | ר Be|hold, | ר I | shew you a | mystery: | ר ר | ר ר | We | shall not | all | sleep, | but we shall | all be | changed, | ר

in a | moment, | ר in the | twinkling of an | eye, | ר at the | last | trump, | (for the | trumpet shall | sound, ר | and the | dead shall be | raised | incor|ruptible, | ר and | we shall be | changed.) |רר|רר| For | this cor|ruptible | must ר | put on | incor|ruption, | ר and | this | mortal | must ר | put on | immor|tality. |רר| So | when | this cor|ruptible | shall have | put on | incor|ruption, | ר and | this | mortal | shall have | put on | immor|tality; |רר| then shall be | brought to | pass the | saying that is | written, |רר| Death is | swallowed up in | victory. |רר||רר| O | death, | where is thy | sting? |רר| O | grave, | where is thy | victory? |רר|רר|ר The | sting of | death | ר is | sin, | ר and the | strength of | sin | ר is the | law. |רר|ר But | thanks be to | God, | ר which | giveth us the | victory | through our | Lord | Jesus | Christ. |ר ר|רר|רר| Therefore, | ר my be|loved | brethren, | be ye | stedfast, | ר un|moveable, | always a|bounding | in the | work of the | Lord, | ר foras|much as ye | know that your | labour | ר is | not in | vain | in the | Lord. |רר|רר|

¶ *When they come to the Grave, while the Corpse is made ready to be laid into the earth, the Priest shall say, or the Priest and Clerks shall sing:*

| Man that is | born of a | woman | ר ר | hath but a | short time to | live, | ר and is | full of | misery. | ר ר | ר ר | ר He | cometh up, | ר and is | cut down, | ר like a | flower; | ר he | fleeth as it | were a | shadow; | ר and | never con|tinueth in | one | stay. | ר ר | ר ר |

| In the | midst of | life | we are in | death: | ר of | whom may we | seek for | succour, | but of | thee, | O | Lord, | who for our | sins | ר art | justly dis|pleased? | ר ר | yet, | O | Lord | God | most | holy, | O | Lord | most | mighty, | O | holy | ר and | most | merciful | Saviour, | ר de|liver us | not | into the | bitter | pains of e|ternal | death. | ר ר |

| Thou | knowest, | Lord, the | secrets of our | hearts; | ר ר | shut not thy | merciful | ears to our | prayer; | ר but | spare us, | Lord | most | holy, | O | God | most | mighty, | O | holy and | merciful | Saviour, | thou | most | worthy | Judge e|ternal, | suffer us | not, | ר at our | last | hour, | ר for | any | pains of | death, | ר to | fall | from | thee. | ר ר | ר ר

¶ *Then, while the earth shall be cast upon the Body by some standing by, the Priest shall say,*

FORASMUCH | as it hath | pleased Al|mighty | God | ר of his | great | mercy | ר to | take ר | unto him|self the | soul of our | dear | brother | here de|parted, | ר we | therefore com|mit his | body to the | ground; | רר | earth to | earth, | רר | ashes to | ashes, | רר | dust to | dust; | רר | רר | ר in | sure and | certain | hope of the | resur|rection | ר to e|ternal | life, ר | through our | Lord | Jesus | Christ; | who shall | change our | vile | body, | that ר | it may be | like unto | his ר | glorious | body, | ר ac|cording to the | mighty | working, | ר where|by ר | he is | able to sub|due ר | all | things to him|self. | רר | רר |

¶ *Then shall be said or sung,*

I | HEARD a | voice from | heaven, | saying unto | me, | Write, | רר | ר From | hence|forth | blessed are the | dead | ר which | die in the | Lord: | רר | even | so ר | saith the | Spirit; | for | ר they | rest from their | labours. | רר | רר |

¶ *Then the Priest shall say,*

| Lord, | ר have | mercy | ר upon | us. | רר | רר |

| *Christ,* | ר *have* | *mercy* | ר *upon* | *us.* | רר | רר |

| Lord, | ר have | mercy | ר upon | us. | רר | רר |

| Our | Father, | ר which art | in | heaven, | Hallowed | ר be | thy | Name. | רר | ר Thy | kingdom | come. | רר | ר Thy | will | ר be | done in | earth, | As it is | in ר | heaven. | רר | רר | Give us | this | day our | daily | bread. | רר | רר | ר And for|give us | our | trespasses, | רר | As | we for|give | them | ר that | trespass a|gainst | us. | רר | רר | ר And | lead us not | into temp|tation; | ר ר | ר But de|liver | us | ר from | evil. | רר | A|men. | רר | רר |

Priest.

Al|mighty | God, | ר with | whom do | live the | spirits of | them that de|part ר | hence in the | Lord, | ר and with | whom the | souls of the | faithful, | after they are de|livered from the | burden of the | flesh, ר | ר are in | joy and fe|licity; | ר We | give thee | hearty | thanks, | for ר | that it hath | pleased | thee | ר to de|liver | this our | brother | out of the | miseries | ר of |

this | sinful | world; | ר ר | ר be|seeching | thee, ר | that it may | please thee, | ר of thy | gracious | goodness, | shortly to ac|complish the | number of | thine e|lect, | ר and to | hasten thy | kingdom; | ר that | we, with | all | those | that are de|parted | in the | true | faith of | thy | holy | Name, | ר may | have our | perfect | consum|mation and | bliss, | both in | body and | soul, | in | thy e|ternal and | ever|lasting | glory; | through | Jesus | Christ | our | Lord. | ר ר | A|men. | ר ר | ר ר |

The Collect.

O | MERCIFUL | God, | ר the | Father of our | Lord | Jesus | Christ, | who is the | resur|rection | ר and the | life; | ר in | whom | whoso|ever be|lieveth | ר shall | live, | though he | die; | ר and | whoso|ever | liveth, and be|lieveth | in ר | him, | ר shall | not | die e|ternally; | who | also hath | taught us | by his | holy A|postle | ר Saint | Paul, | not to be | sorry, | ר as | men with|out ר | hope, | ר for | them that | sleep in | him; | We | meekly be|seech | thee, | ϴ | Father, | ר to | raise | us from the | death of | sin | unto the | life of | righteous-

ness; | ר ר | ר that, | when we shall de|part | this | life, | ר we may | rest in | him, | as our | hope is | this our | brother | doth; | ר ר | ר and | that, at the | general | Resur|rection | ר in the | last | day, | we may be | found | acceptable | ר in | thy | sight; | ר and re|ceive ר | that | blessing, | which thy | well-beloved | Son shall | then pro|nounce | ר to | all that | love and | fear | thee, | saying, | Come, | ye | blessed | children of my | Father, | ר re|ceive the | kingdom | ר pre|pared | for you | from the be|ginning of the | world: | ר ר | ר ר | Grant | this, | we be|seech | thee, | O | merciful | Father, | through | Jesus | Christ, | ר our | Mediator | ר and Re|deemer. | ר ר | A|men. | ר ר |

The | grace of our | Lord | Jesus | Christ, | ר and the | love of | God, | ר and the | fellowship | ר of the | Holy | Ghost, | be ר | with us | all | ever|more. A|men. |

The unskilled in rhythmus are not expected to read the above scored service at sight, any more than the unskilled in music are expected to sing at sight.

The proper management of the breath should be taught; and breath-training should take place along with that for acquiring rhythmus. Breath-training is of immense importance to all public readers and speakers, but especially to the weak chested, because it enables them to employ their feeble powers to the best advantage, without distressing themselves or their hearers, and exchanges a painful effort for an agreeable and strengthening exercise.

A quick perception of rhythmus is necessary in order to compose a speech-melody in that particular rhythm: that is, to adjust the distinctions of pitch, loudness, quality, and duration of vocal sound, to each syllable, so that the succession as a whole melody shall express the sense and sentiment of what is read. It is a truism, that reading is artificial speaking; and, like other imitative arts, its object is defeated by the appearance of art. Hence the speech-melodies must be composed and produced without apparent effort; for should the hearer's attention be attracted from the subject matter, by perceiving any care or awkwardness in the reader's adjusting his voice to effect the appropriate

expression, the object of his public reading will remain unaccomplished.

In applying these rhythmic hints as the basis on which appropriate speech-melodies should be composed to the Church service, we must clearly ascertain the sense and sentiments which the several speech-melodies are designed to express. Nor is this all, for each part of the service must be considered in relation to the circumstances under which it is employed, and especially to whom it is addressed, and by whom it is addressed.

The congregation consists of the priest and the people. It is well known that some parts of the Church service are read by the priest alone; other parts by the people alone; while others are read in chorus by priest and people.

The priest's addresses are directed sometimes to the Deity, and occasionally to the people. The people's addresses are, with one exception, exclusively directed to the Deity.

In the addresses to the Deity we find a certain class of sentiments; as Confession, Prayer, Praise and Thanksgiving. In those to the people we discover a different class; as Invitation, Precept,

and Declaration, besides the vast variety of ideas and sentiments contained in the Scriptures, parts of which are read in the psalms, lessons, epistle and gospel, appointed for our daily public worship.

It may be remarked that in addressing the Deity, the priest and people are on an equality. Thus they employ the same language to express similar feelings of devotion—they each approach Him to make the same confession and prayer—each to offer up to Him the same Praise and Thanks. But their equality ceases when the priest addresses the people; for as their head and leader of the worship he invites them to join him; as an ambassador commissioned by Deity Himself he publishes His precepts, His commands, and His will, officially offering rewards for obedience, and officially threatening punishment for disobedience.

Now the priest and people really adopt the language as expressive of their own feelings toward God: and hence it should be read in those tones which completely express them; just as if the language were now spontaneously flowing from that state of mind. But the priest may not so read his official addresses to the people, for that would

be to publish the will of God as his own will; and he knows that he is simply the medium of communicating that will, as when he pronounces the absolution. He will therefore avoid those speech-melodies which convey the full expression of an adopted sense and sentiment, and employ those which while they convey the sense and sentiment, mark the whole to be an official communication.

This distinction in reading what is official and what is adopted as the language of the mental state of the priest and people, is important to be borne in mind; and will probably suggest an examination of the whole service in regard to it.

With a full perception, then, of his position in relation to the people, of his and their common relation to their Creator, and of all the circumstances flowing from those relationships, the priest will compose his speech-melodies to express the sense and sentiment of the successive parts of the Church service. This will require a minute examination and searching analysis of the whole service, sentence by sentence: it will require a comprehensive knowledge of the functions in expression of the distinctions of pitch, loudness, quality and duration of the speech-voice, and it will require a

nice adaptation of each distinction to express the sense and sentiments of each part, so that the combined expression of the successive parts as a whole shall express the sense and sentiments of the whole service; just as in a picture each part must be so delineated that their totality produces the picture in keeping as a whole. And, as in other arts, the art of reading requires considerable practice to conceal the art; which is the last and most difficult part to accomplish.

A reader of discernment who has thus minutely examined the Church service, has seen many occasions which require emphasis in order to attract special attention to certain words; he may have considered also the precise object to be gained in drawing special attention to those words; and finally, he may have considered the means he possesses of manifesting that precise object by his voice, so that the hearers cannot misapprehend what he intends to convey.

To unfold the principles which should regulate the application of emphases to the reading of the Church service, and to describe the means of emphasis which a reader of comprehensive speech-voice knowledge may apply for that purpose, would with

proper illustrations occupy more space than can be devoted to it. Some hints however may be acceptable.

Few principles have hitherto been given to aid the reader in discovering the occasions for emphases. Examples have been given in several instruction books by printing certain words of verse and prose extracts in italics and capitals of varied size, to denote greater or less degree of emphasis, and in some of these books the sentiment of the text is stated in the margin. By such means the reader may apprehend what is required to be made emphatic in those examples; but he carries away no principle to enlighten him in other cases*. The fact is that, as abstract knowledge, the occasions demanding emphases cannot be taught; because they depend on the idea to be conveyed, and on the language which conveys it. A knowledge of the

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* Authors have generally abandoned the use of italics to enforce the sense, except in some few instances. And it is curious to observe, that in many instances they have misapprehended what word ought to be emphatic, in order to draw attention to the idea they wish to enforce. Thus Lord Byron has misapprehended the word in several places. I name him as an author so distinguished and popular, that his mistakes either pass unobserved, or are defended by blind admiration of his extraordinary genius.

sources of error will furnish correct principles for future guidance. Most readers neglect to consider the language they read in its rhetorical, logical and grammatical relations; and yet these are the relations that determine the exact occasions for emphases.

He will of course examine the rhetorical nature of the argument, whether Necessary, or Moral; Direct, or Indirect; Causal or from Analogy, &c., &c., and draw the hearer's attention to the most appropriate, and enforce it by judicious emphases. This step is preliminary to observing the rhetorical nature of the language, whether it is plain or figurative; and in reference to this circumstance he will study the occasions for emphases. He will thus make the rhetorical language subservient to the idea, and so convey all the vividness of the figure. Those acquainted with technical rhetoric will perceive, that this view of the occasions for emphases opens a wide field for investigation.

It is a common error to mistake the occasions for emphases in reference to the logical division of arguments: many readers give emphasis to the copula when the predicate should receive it; as in the proposition, "Truly God is loving unto Israel:" taken from the beginning of the first psalm appointed

for the 14th evening of the month. The reader will remember that propositions logically consist of two terms, named the subject and the predicate of that subject; besides the copula, which is always *is*, or *is not*, or some equivalent expression, which means that you affirm or deny the predicate of the subject: thus

Subj. cop. pred.
Truly God is loving unto Israel.

If the reader declare the proposition to be true in opposition to a contrary statement of its falsity, he will give emphasis to the copula, as

Truly God *is* loving unto Israel.

It will be observed that this suggests the question, *Is* or *is not* God loving unto Israel? thus in logical language, the copula, *is*, is set in opposition to its contradictory, *is not*. The rule will be general, That the copula is to be emphatic only where the proposition is considered as opposed to its contradictory.

If the reader simply declare some one predicate of his subject rather than another, he will give emphasis to the predicate, as

Truly God is *loving* unto Israel.

It will be observed, that this simply declares what feeling God manifests unto Israel. In logical language, the predicate *loving* is affirmed of the subject God. The rule will be general, That the predicate is to be emphatic, whenever the question is what particular predicate shall be affirmed of the subject.

It appears from an examination of the whole psalm, that in a temptation, the prophet had doubted the *love* of his Maker, towards Israel. There is no ground to suppose he had suspected the Deity of the contradictory to love [which is hatred], towards Israel: but only that he could not understand His moral government to be loving unto Israel —until he went into the sanctuary of God. Then, he perceived the manifestation of Jehovah's feeling to be loving towards Israel; and in a fervor of devotion expresses his judgment, Truly God is *loving* unto Israel*.

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* Several examples occur in the Church service where the copula is commonly made emphatic where the predicate ought to be, as in the first proposition of the Lord's prayer, which is usually read, Our Father which *art* in heaven. The real question of this proposition is, *what* predicate is affirmed of the subject? It is affirmed that God whom we term our Father resides in heaven: [if we may so speak of Him]. Hence the predicate should be emphatic;—Our Father

Mistakes in the occasions for emphasis also arise from neglect of grammatical considerations. In Peter's reply to our Saviour's question, "But whom say ye that I am?" I have heard the first proposition thus wrongly emphasized, "Thou art the *Christ*." Now had the reader considered the grammatical function of the definite article, *the*, in identifying the substantive which it governs, he would have marked its grammatical function by an emphasis, and so have defined the substantive to be that particular Christ of whose coming the Hebrew prophecies had foretold: "Thou art *the* Christ, the Son of the living God." Thus Peter emphatically

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which art in *heaven*. The decalogue may be cited as another of the erroneous readings common in the service. In the decalogue the priest officially declares God's several commands to do, and to abstain from doing certain acts. Logically these commands form two sets of propositions: one set has a positive and the other has a negative copula; but each proposition of both sets has a different predicate. Hence in both sets the question concerns the predicate; *what* are we to do? the reply is, to *Hallow* God and his sabbath, to *Honour* our parents, &c. From *what* are we to abstain? the reply is still the predicate of the command, from Idolatry, Murder, Stealing, Lying, Lusting, &c. Thus the reading is not, Thou shalt *not* steal; but, Thou shalt not *steal*. The thoughtful reader will analyse the whole service in relation to the logical division of propositions.

declares his conviction that Jesus of Nazareth is the true Messiah of the Hebrew prophecies*."

This illustration will enable the reader to perceive that the demands for emphases must also be considered in reference to the grammatical function of the word in the sentence. Thus Rhetoric, Logic, and Grammar, are intimately connected with good reading in considering the occasions for emphases.

The study of the occasions which demand emphases leads to the consideration of the precise object in view in making the required words emphatic. In the passage, "Is a candle brought to be put under a bushel or under a bed?" The words bushel and bed each demand emphasis: but the question is with what precise object? If the

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* Scholars will observe that the article is employed in the Greek Testament Ὁ Χριστὸς. Its natural function of governing the substantive whether in Greek or English is enhanced by emphasis. The mere English reader perceives the difference between the articles *a* and *the* in their government of substantives as in the examples, *a* book, and *the* book. And further, it is the emphasis on the article *the* in the text "Thou art *the* Christ," which completely identifies the Messiah in the person of Jesus: and this identification is so important a truth, that Our Saviour states it to be the foundation-rock of His Church, i. e. of Christianity.

reader apprehend a candle is brought with no alternative but to be put under either a bushel, or a bed, his precise object will be to convey that apprehension to his hearers, in making the words emphatic*. If the reader apprehend the interrogation to be a real enquiry, concerning the bushel or the bed being fit places for a candle, he will have that for his precise object. Instead of idly supposing other objects in making these words emphatic, I observe, that although the note and construction of interrogation denote this to be a question, yet there is no actual enquiry, and no information is expected in reply. It is a figurative question, which is named by Rhetoricians Erotesis. In the above example, the form of a question is used to appeal to our every-day knowledge, and thus carry so powerful a conviction, that a candle is brought for quite another purpose as to claim the hearer's assent. With this apprehension of its meaning the reader's precise object will be to enforce

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* Archbishop Whately has heard this passage read as if the candle must be placed under one, or the other. Rhet. 4th Ed. p. 350. Such a misreading might arise from inattention, in giving emphasis without having a precise object in view.

the negative of his appeal, in giving emphasis to those two words.

The whole verse is, "Is a candle brought to be put under a bushel or under a bed? and not to be set on a candlestick?" Mark iv. 21. The word candlestick in the latter question demands an emphasis. Instead of this question seeking for information it strongly declares what is well known, viz. that a candlestick is the place intended for a candle. This also is an example of the Rhetorical figure Erotesis. But here, the reader's precise object will be to enforce the affirmative of his appeal, in giving emphasis to the word candlestick.

The purpose of reading is to convey ideas and to express feeling: hence in figurative language the rhetorical form of speech must be subservient to the spirit which dictates its use. In the above example, the spirit of assertion assumes the form of interrogation, in order to thrust itself more conspicuously on the hearer's attention. And in reading rhetorical figures, the reader must be constantly watchful to keep the spirit in view, this being the precise object in his application of emphasis.

These illustrations and remarks shew that the precise objects in view in giving emphases have re-

ference to rhetorical considerations. From what has before been said, it will be perceived, that the precise objects in making words emphatic, are also in relation to logical and grammatical considerations. Thus, to give an example in reference to logical considerations take the proposition,

Truly God is *loving* unto Israel.

The precise object of making the word *loving* emphatic, is to declare the predicate loving, to be the feeling of God unto Israel.

In some cases, the precise object of the emphasis is to question the predicate of a proposition. And it requires but little skill in reading to know, that a doubt can be thrown on the proposition,

Truly God is loving unto Israel,

by making the word *loving* emphatic. Thus the proposition may have its predicate either declared or questioned, by giving emphasis to the word loving. This example will suffice to shew that the precise objects of emphases have reference to logical considerations.

The precise objects of emphases must also be considered in reference to grammatical considerations.

In the sentence, "If we say that we have no sin, we deceive ourselves, and the truth is not in us," the precise object in view in making the word *if* emphatic is to enhance its grammatical function of expressing a condition. Take another example, the prefatory sentence, "When the wicked man turneth away from his wickedness that he hath committed, and doeth that which is lawful and right, he shall save his soul alive." The precise object in view in making the first word *when* emphatic, is to enhance its grammatical function. It is an adverb of time whose correlative *then* is understood as "*when* the wicked man, &c. ... *then* he shall save his soul alive." The object of the emphasis is to attract attention to the time at which he leaves his wickedness to do rightly, and thus to mark it to be the important time of saving his soul.

These examples are sufficient to shew that the precise objects of emphases have reference to grammatical considerations. Thus Rhetoric, Logic, and Grammar, are intimately connected with good reading, in considering the precise object to be kept in view in the application of emphases. Their connexion was before shewn in apprehending the occasions for emphases.

The study of the occasions for emphases led to that of the precise objects in giving emphases, and this leads to the study of the material of emphases. Accent or stress of voice, is commonly thought to be the only existing means of emphases. The means however are not so limited, but extend to the employment of every vocal property which can distinguish one syllable from its fellows in discourse. The material is the voice, and every variety of Pitch, Loudness, Quality, and Duration, can be employed for that purpose. Thus take the vocal pitch; the path of the voice in the gamut during reading and speaking is both by sliding through and by skipping over its intervals. Now any deviation from the general course of intervals attracts attention, and thus gives emphasis to the syllable on which the deviation is made. When the speech-melody is in the diatonic scale the progression both of slide and skip is made by intervals of a tone: then the occurrence of wider intervals, as thirds, fourths, fifths, &c. whether slide or skip, produce emphases. And the occurrence of lesser intervals, as the semitone, will also confer emphases. Thus it is evident that the varieties under the distinctions of pitch, alone supply a vast fund of material

for emphases. As the expressive power of each of these varieties of pitch, cannot be described and illustrated within the limits of this essay, the reader is respectfully referred to my forthcoming work on the human voice, and its expression in speech.

Loudness of voice is another vast fund of material for emphases; for any deviation from the general current of loudness will confer it.

Quality of voice is ,another material of emphases.

Duration is another. Besides these, a change in the rate of utterance, and the occurrence of rests or periods of silence, are additional means of emphases, at the command of those who will study their expressive powers in speech.

The human voice then is the material of emphases, as indeed it is of all speech. It will be perceived, that the degrees and their combinations of vocal sound under the generic heads of pitch, loudness, quality, and duration, will produce an almost inexhaustible variety in the means of expression and emphases. And when it is considered that each of the almost infinite number of mental states can be manifested by the voice, it is obvious that

the vocal means of expression must be coequal with the number of mental states.

These cursory remarks are intended to shew, that the analytic study of the speech-voice discovers its separate elements to consist of varieties under the musical genera Pitch, Loudness, Quality, and Duration. The study of the special functions of these elements of vocal sound in discourse, discovers their expressive powers. These two studies reveal the science of expression in speech. Analysis leads to Synthesis; in other words, science conducts us to art. Having observed the separate elements and their special functions in our department of nature, which is Speaking, let us attempt their combination to produce our imitative art, which is Reading.

The sculptor, painter, and musician, proceed in this way; they each analytically observe their own department of nature in order to discover the separate elements and their special functions, that they may re-combine them and produce statues, paintings, and music.

If, like other artists, we collect positive and exact knowledge of the science on which our art is based, we shall give to the art of reading a precision and certainty which will entitle it to the

consideration of thinking men—we shall enable its beauties and defects to be accurately described as well as better felt—we shall have the sense and sentiment of our best writers brought home to our minds by the sole commentary of an expressive reading—in tuition the meagre rules which are pieced out by the instinctive efforts of mimicry, will be exchanged for extensive means and comprehensive principles in their application to produce a known result—and finally, our public worship will more befit the reasonable service of intelligent creatures, assembled for the purpose of manifesting by their voice the mental states of confession, prayer, and praise.

GARRICK'S MODE

OF

READING THE LITURGY.

THE ORIGINAL PREFACE.

NOTWITHSTANDING the number of complaints that were made, many years ago, against the slovenly and irreverent manner in which the Common Prayer was read by the generality of Divines, still I find this dissatisfaction prevails at present as universally as ever, and that there has been but little diminution in the cause of its continuance.

The late Mr Sheridan, wishing to rectify what appeared to him, as to every other person, of so much importance, devoted a considerable part of his Lectures on Reading to the particular matter before us: but his object seemed to be that of rendering the Clergy more *correct* than *fervent* in this part of their duty; and although he has in that succeeded, still he has not endeavoured to teach them the manner in which the Service might be read with that *glow* of *animated devotional piety*, befitting its sacred importance, and from which

the people would receive the highest advantages, through the medium of sympathy and example.

To amend this defect, or rather to perform what appeared before to be unattempted, is the principal object of this publication; and I am enabled to undertake it by the aid of some Manuscripts, lately put into my hands, containing a number of Notes and Observations made by a Clerical friend, now no more. These Notes were originally committed to paper for the purpose of leading the Writer afterwards to ascertain the precise manner in which he had heard the Service read in private by the late Mr Garrick, by whose exertions he was convinced that the most part of it was capable, if properly delivered, of engaging the strict attention of every one present, and inclining the most hardened heart to sincere and fervent devotion.

By close observance and frequent practical exercise, he at last brought himself to a degree of excellence nearly approaching to that of his great Preceptor, and which his provincial flock will long remember with pleasure and regret. Possessing a full conviction that, if not an equal, a considerable benefit will arise to the members of our established

Church, from the perusal of a performance composed principally from Notes made for the above purpose, I do not hesitate to recommend to their consideration the following sheets, by which they will be enabled to compare the method which Mr Garrick advised in reading the Common Prayer, and that which is laid down by Mr Sheridan. In the one, a *suitable fervour* of *exterior devotion* on the part of the Clergyman, as well as on that of the people, appears to be the chief thing endeavoured to be inculcated; in the other, the grand objects seem to be those of finding out the word upon which the emphasis should be placed, of entering into minute observations on intricate passages, while the *pious energy* and *spiritual animation*, so essentially necessary to the proper delivery of the whole, in order to make those who are present sensibly feel the *awful* and *sacred* business in which they are engaged, and thereby render them more *devout*, are left almost entirely unrecommended. The one speaks more to the *heart*, the other to the *understanding*; and this being the difference between the two, they may conjointly be of great advantage to the Divine.

A few of the observations in these pages will, notwithstanding, be found to possess some resemblance to those in the same places made by Mr Sheridan; but as I consider them highly important to be introduced where they are, and as they contain the recommendations of Mr Garrick, I have not thought myself warranted to omit them, although they bear a similarity to what has been said already.

Without any further comment, I shall request the Reader's attention to the following sheets.

COMMON PRAYER,

AS READ BY THE LATE

Mr. GARRICK.

[The Reader is respectfully requested to read the general remarks in the Discourse, p. 43, On the relative positions of those who employ the Liturgy in their public worship. R. C.]

When speaking the *three following words*, Mr Garrick recommended a look, expressive of the utmost *suitable gravity*, to be cast slowly around the congregation, the voice rather *low**, and denoting, together with the whole manner, that *solemn* and *reverential respect* which is due to the place of public worship.

Dearly beloved brethren,

Here make a pause much longer than the comma, or, indeed, than the time which is

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* The term low applies both to pitch and loudness in this case, as both are necessary for the expression of solemn and reverential respect. But in strict musical language, the term *low* and its opposite *high* apply only to pitch of sound.—R. C.

thought to be necessary after a semicolon.—Then proceed with a *solemn dignity* of tone, and with a *tenor* of *smooth*, *regular* delivery.

the scripture moveth us in sundry places to acknowledge—

Not ac*know*ledge, (the second syllable very long,) as it is pronounced by many.

and confess our manifold sins and wickedness;

The word *manifold* with some *impression*, and in a manner expressive of the utmost *sorrow* and *contrition* for our acknowledged transgressions.

and that we should not dissemble nor cloke them before the face of Almighty God our heavenly Father;

An *awful look* upward when repeating from "before the face," &c. was practised by Mr Garrick.

but confess them with an humble, lowly, penitent, and obedient heart;

Speak "an humble, lowly, penitent, and obedient heart," with much *deliberation*, and preserve distinctly the commas between them.

to the end that we may obtain forgiveness of the same, by his infinite goodness and mercy.

A look *upward* from "by his infinite," &c. &c.

And although we ought at all times humbly to acknowledge our sins before God.

Whenever our Maker's name is mentioned, it ought to be done with the utmost *solemnity* and *respect*. I once heard a clergyman call it *Gad*, which made all those who were not accustomed to his method of distorting the word, involuntarily violate the proper *solemnity* of the place, by an attempt to stifle a laugh*.

yet ought we most chiefly so to do, when we assemble and meet together, to render thanks for the great benefits we have received—

The participle passive or preterite ending in *ed*, as in the last word, ought in general

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* The word God is often distorted into Gaud. This seems to arise from an attempt to prolong the word, when the vowel a of *a*ll is apt to be substituted for the correct vowel o of *o*n. This word ought especially to be preserved from a vitiated pronunciation.—R. C.

to be pronounced *long*—*receive*d, to be delivered as *three* syllables, and not in the common manner, as if it were only *two*, and spelt *receiv'd*. But this cannot be always attended to, as I shall afterwards shew.

at his hands, to set forth his most worthy praise, to hear his most holy word, and to ask those things which are requisite and necessary, as well for the body as the soul. Wherefore—

Here Mr Garrick always stopt, and repeated—

I pray and beseech you,

in rather a *fervent*, *supplicating* tone and look.

as many as are here present,

Look gently around your congregation, in speaking the last words.

to accompany me with a pure heart, and humble voice, unto the throne of the heavenly grace,

"The throne of the heavenly grace," with a look *upward* of great *reverence*, and with a suitable tone.

saying after me:

Now comes the general Confession, which must be read with the utmost *devoutness*, and apparent sincerity of *contrition*, an observance of which is indispensably necessary to give it its proper effect. The utmost *solemnity* of *tone* and *look* ought to be observed.

THE CONFESSION.

Almighty and most merciful Father;

The contrast between the manner which the congregation usually repeat the different parts of the sentences and that of a minister who reads with propriety, is highly in favour of the exertions of the latter, and shews them to great advantage.

We have erred and strayed from thy ways like lost sheep.

Here the *ed* Mr Garrick advised to be pronounced fully only once—"err*ed*" long, but "strayed" as if spelt "*stray'd*."

We have followed too much the devices and desires of our own hearts. We have offended against thy holy laws.

Take particular care to let the people finish what they say after you, before you begin, for this not being attended to in common, creates a confusion of indistinct sounds, and all articulation appears to be lost.

We have left undone those things which we ought to have done; And we have done those things which we ought not to have done: And there is no health in us.

Where the accentuation ought to be placed in the last sentence, is too obvious to make it necessary for me to point it out, and yet, plain as it is, I have more than once heard it neglected.

But thou, O Lord, have mercy upon us, miserable offenders.*

The minister ought to deliver this period with the utmost *sincerity* of *devotional confession.* Let your pronunciation be peculiarly *solemn*, and *impressively devout.*

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* Plaintiveness, grief, earnest entreaty, &c. are expressed by semitones. The introduction of a few semitones will greatly enhance the expression of contrition and penitence here required.—R. C.

Spare thou them, O God, which confess their faults. Restore thou them that are penitent; According to thy promises declared unto mankind in Christ Jesu our Lord. And grant, O most merciful Father, for his sake, that we may hereafter live a godly, righteous, and sober life, To the glory of thy holy name. Amen.

I cannot too frequently recommend in reading the above confession, the greatest *devoutness* of appearance, and that delivery which carries with it the most *heartfelt* sign of *contrition* and *repentance*.—Do not let your head drop towards the desk, as some Clergymen do, as you will thereby prevent yourself from being heard by half the congregation.—There is besides, in this habit, a great appearance of disrespect to that which demands every observance of exterior attention.

When the minister rises, which he does at the close of the last prayer, he ought to throw into his person as much *reverential dignity* as he possibly can. His body must be *erect*, but not *stiff*, and his voice *clear*, *loud*, and *powerful*.

Take particular care to let the people finish what they say after you, before you begin, for this not being attended to in common, creates a confusion of indistinct sounds, and all articulation appears to be lost.

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Almighty God, the Father of our Lord Jesus Christ,

Mr Garrick spoke this line with great *fulness* of tone, but with the utmost *reverence* of *voice*, *look*, and *manner*.

who desireth not the death of a sinner, but rather that he may turn from his wickedness and live: and hath given power, and commandment, to his ministers, to declare and pronounce to his people, being penitent, the absolution and remission of their sins:

You must take care to observe as much *evenness* of voice as you can command, for without a scrupulous attention to this, the above, or indeed any part of the prayers, cannot be given with its proper effect.

He pardoneth and absolveth—

Not *pardons* and *absolves*, as some Clergymen will venture to pronounce—This method possesses too much of *colloquial familiarity* to suit that *weight* and *solemnity* so necessary in reading the service.

all them that truly repent, and unfeignedly believe his holy gospel.

Mark the adverbs "truly" and "unfeignedly*"—Never let your emphasis, in the smallest degree, injure that *smoothness* and *evenness* of tone which I have before recommended.—"Holy gospel," give these words their proper *reverence* in the delivery.

Wherefore—

Here Mr Garrick made a most significant pause, with the voice as if suddenly broken off, and suspended in such a manner, as to keep the expectation still alive for what is to follow.

let us beseech him—

In speaking the last words, give a *respectful* look *upward.*

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* Emphasis is not to be effected by abrupt loudness, like the barking of a dog; but by a swell of the voice. Long quantities best admit the swell, which is highly expressive of reverence and all feelings in which calmness and deliberation seem to enter.—R. C.

to grant us true repentance, and his holy Spirit,

"Holy Spirit" in the same manner as recommended to be adopted before with the words "holy gospel."

that those things may please him which we do at this present, and that the rest of our life hereafter may be pure and holy, so that at the last we may come to his eternal joy, through Jesus Christ our Lord.

Do not let your voice *fall*, or your delivery be in the least *hasty*, as you approach the conclusion of any of the prayers: this is too common a fault among the generality of Divines, and should be most carefully avoided*.

Now comes the Lord's Prayer, and as it is customary for the congregation to repeat it with the Minister, Mr Garrick recommended the Clergyman to wait a considerable time

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* The same rate of utterance should be carefully maintained while the same sentiment prevails. The loudness must be preserved to the end of each prayer, so that the remotest person may distinctly hear the whole. The fall is in the pitch, and should consist of a fourth in order to come to a cadence, and thus express conclusion.—R. C.

between the different clauses of the sentences, that the people may thereby be occasionally stopt in that *confusion* and *indistinction* of delivery, which they uninterruptedly practise, in common, from one end of the Prayer to the other, without hardly any resting. Pausing as long as you can with propriety, will check the continuation of this confused gabble, and the Minister reading with *slowness* and deliberation, the congregation will, without knowing it themselves, catch his manner of pronunciation, and the great object of public devotion will be thus considerably benefited.

Our Father, which art in heaven, hallowed—

Not, "hallow'd."

be thy name; Thy kingdom come; Thy will be done in earth as it is in heaven: Give us this day our daily bread; And forgive us our trespasses, as we forgive them that trespass against us.

The accentuation in the last clause, although the sense easily points out where it should be placed, is most shamefully neglected by many Divines.

And lead us not into temptation; But deliver us from evil: For thine is the kingdom, The power, and the glory, For ever and ever. Amen.

The latter part must be as *distinctly* and *deliberately* spoken as any other part of it. It is particularly necessary to point this out, as the contrary is usually adopted. To read the prayers *movingly* and *fervently*, you ought never to be in the smallest degree *hasty* in any part of them, but preserve an *uniform* and *regular* tenor of *grave* and *deliberate* pronunciation throughout the whole. This is sometimes so little attended to, that I have known the prayers run over with as much *ease* and *flippancy* of expression, as if the reader were going through the news of the day*.

Priest. *O Lord, open thou our lips;*

Answer. *And our mouth shall shew forth thy praise.*

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* Each petition of this prayer should be distinctly read: and the ascription of Majesty, Power and Glory, should be slowly read, as if each were given with a full knowledge of their scope and meaning.—R. C.

Priest. *O God, make speed to save us.*

Let the Minister be particularly *devout*, in these, as in all other, invocations.

Answer. *O Lord, make haste to help us.*

Priest. *Glory be to the Father, and to the Son: and to the Holy Ghost.*

Answer. *As it was in the beginning, is now, and ever shall be : world without end. Amen.*

Priest. *Praise ye the Lord.*

Give these words a great *body of dignified* tone, in which let there be something of a *commanding* authority*.

Answer. *The Lord's name be praised.*

If those parts which alternately fall to the Minister are properly read by him, the difference between his manner of reading and that usually practised by the people, will forcibly strike them, and be the means of improving

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* The expression of command is produced by a downward movement of pitch on the stressed syllables of the emphatic words.—R. C.

them in the mode of whatever they repeat, and, consequently, heighten the effect of public worship.

That part of the following psalm which is spoken by the Minister, ought to be given with an *audible dignity* of voice, and with a kind of *satisfactory glow* of *joyful* expression, taking care to preserve in the whole a certain *look*, *voice*, and *manner* befitting the *sacredness* of the occasion.

Psalm xcv.

O come, let us sing unto the Lord: let us heartily rejoice in the strength of our salvation.

Mr Garrick, in the beginning of this psalm, threw into his look, accompanied by an appropriate tone, an expression of great *solicitation* to praise the Creator, and of full conviction of the goodness and bounty of Providence in forgiving us our transgressions*.

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* Joyfulness is expressed by bounding from syllable to syllable, with short quantities and some degree of abruptness on the stressed syllables. The melody of joy alternately rises and falls in pitch, but the rise is on the stressed syllables.—R. C.

Let us come before his presence with thanksgiving : and shew ourselves glad in him with psalms.

For the Lord is a great God : and a great King above all gods.

Let the Clergyman be particularly *audible* with his voice, and *clear*, *distinct*, and *even* in his delivery, when he comes to his part.

In his hand are all the corners of the earth : and the strength of the hills is his also.

The sea is his, and he made it : and his hands prepared the dry land.

"Prepared," not "prepar'd."

O come, let us worship, and fall down : and kneel before the Lord our Maker.

For he is the Lord our God : and we are the people of his pasture, and the sheep of his hand.

To day if ye will hear his voice, harden not your hearts : as in the provocation, and as in the day of temptation in the wilderness.

If the Minister *gabble* over his verse like the manner the people generally do theirs, all

sacred and *devotional effect* is at once destroyed.—This is too often the case, and perhaps with justness may be imputed to it, the slovenly method in which the congregation always go through their part of the duty.

When your fathers tempted me : proved me, and saw my works.

Forty years long was I grieved with this generation, and said : It is a people that do err in their hearts, for they have not known my ways.

Unto whom I sware in my wrath : that they should not enter into my rest.

Glory be to the Father, and to the Son : and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be : world without end.

The latter verse is often *hurried over* by the Minister, as if his only object was that of bringing it to a speedy conclusion. This is abominable, and should be corrected, for the sentence requires as much *distinct articulation*, and *deliberate evenness* of delivery, as most of the others.

Respecting the Psalms appointed for the day, little can be said, as they cannot be here introduced for the purpose of examining them singly.—Mr Garrick's remark, considering them generally, was, that they contain innumerable passages which are not only exquisitely and awfully sublime, but also capable of producing the utmost spiritual effect upon the people, if read with their full and proper force by the Clergyman. This, added he, is but seldom done, although they are so often perused; and one would thereby suppose, that the frequency of reading them would take off all restraint, and enable the Minister to do them ample justice. The Lessons also are in general very shamefully run over, without marking their various beauties, or giving them that *sacred dignity* of expression, and that *deliberate* method of pronunciation (without being *heavy* or *drawling**) which so essentially belong to

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* Drawling consists in giving too much prolongation to some one constituent sound of a syllable, as when God is drawled into Gaud, by over-extension of its vowel; and as when glory is drawled into gl-ory, by over-extension of the consonant *l*.—R. C.

them as to the prayers. Most of them are very favourable to the exertions of a good reader, and therefore it is unpardonable that they should be read, as they commonly are, with such a *tame identity* of tone, as seems more to incline the congregation to repose, than to fix and enchain their attention to the *holy* and *awful* business before them.

THE HYMN

TE DEUM LAUDAMUS.

Many Clergymen, in reading their part of this hymn, are all the while looking about at different parts of the church, as if they were speaking to the congregation, and not addressing themselves to their Creator. They undoubtedly (as the sense of the hymn plainly evinces) ought to *look up*, occasionally, with the greatest *reverence*, and to begin, and go through it, with a voice *clear*, *sonorous*, and *dignified*.

We praise thee, O God : we acknowledge thee to be the Lord.

All the earth doth worship thee : the Father everlasting.

To thee all angels cry aloud : the heavens, and all the powers therein.

To look, in beginning the last sentence, "To thee," &c. at some person who may have just entered a pew, or at any other in the congregation, is turning the whole of a most sacred hymn into ridicule. The Clergyman should certainly, at the commencement of most of his verses, look *awfully* and *respectfully* upward. He should likewise give a good deal of *fervency* and *sincerity* to his delivery*.

To thee Cherubin, and Seraphin : continually do cry,

Holy, holy, holy : Lord God of Sabaoth;

The last line should be given with great *impressive* deliberation. "Holy, holy, holy," each of these words with a *full*, *solemn* tone, observing with care the comma's between them.

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* Sincerity is given by employing those Tones which actually express the several feelings as they occur. This requires considerable study to discover and continual watchfulness to maintain.—R. C.

Heaven and earth are full of the majesty : of thy glory.

The glorious company of the apostles : praise thee.

The goodly fellowship of the prophets : praise thee.

The noble army of martyrs : praise thee.

The holy church throughout all the world : doth acknowledge thee;

The Father : of an infinite majesty;

The Minister ought to stand in an *erect* posture, and not carelessly *loll upon the desk*, as many Clergymen do, as if they were entirely *indifferent* to what they were about. He ought to *throw out* his voice in such a manner, as if he were speaking to a person at the opposite part of the church. This does not mean that he should *bellow out* such a *volume of tone*, as almost to stun the ears of those which are near him; for to be heard with ease by every one in the congregation, it is only necessary to be *plain*, *clear*, and *distinct* in his *articulation*, and then he will

find, that a voice of but ordinary strength will be quite sufficient for the purpose.

Thine honourable, true : and only Son;

Also the Holy Ghost : the Comforter.

Thou art the King of Glory : O Christ.

Thou art the everlasting Son : of the Father.

When thou tookest upon thee to deliver man : thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death : thou didst open the kingdom of heaven to all believers.

Thou sittest at the right hand of God : in the glory of the Father.

We believe that thou shalt come : to be our Judge.

That *full, roundness* of tone, in which the ancients so peculiarly excelled, is the best adapted for reading the prayers*.—Nothing

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* Mr Garrick means that quality of voice in which good readers read Milton, and tragedians adopt in tragic declamation. It was called the Os rotundum, but Dr Rush proposes to term it the Orotund.—R. C.

trippingly or *fluently* from the tongue, will at all suit their *weight* or *gravity*; and yet a reader of taste and judgement will not let any part *hang*, in the least, *heavy* upon the ear*—for he will *vary* his *tones* when necessary, and still preserve the *sacredness* and *solemnity* of what he is about.

We therefore pray thee, help thy servants : whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints : in glory everlasting.

O Lord, save thy people : and bless thine heritage.

Govern them : and lift them up for ever.

Day by day : we magnify thee;

And we worship thy name : ever world without end.

Vouchsafe, O Lord : to keep us this day without sin.

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* No part of the service can possibly hang, if the priest will only give the proper tones to the several sentiments of this beautiful composition.—R. C.

The Minister ought to increase in *fervor* of expression as he approaches the conclusion of this hymn: his *devoutness* ought to be particularly distinguishable; and when a *glow* of *animated devotion* is discovered in him, its effect will be that of inclining the people to a close and fervent observance of the duty on their part.

O Lord, have mercy upon us : have mercy upon us.

O Lord, let thy mercy lighten upon us : as our trust is in thee.

O Lord, in thee have I trusted : let me never be confounded.

After the second lesson, many Divines, as if they were fatigued with reading a chapter, begin the following psalm in such a *low tone*, and in so *careless* a manner, that, what with the method of *their* delivery, and that of the congregations after them, the whole is *run* and *gabbled* over so *inarticulately*, that all public *devotional* effect is completely and effectually destroyed. The sense of it clearly shews (and the first two lines alone are sufficient to prove

the necessity) that it ought to be given with a *lofty tone*, expressive of joyful praise to the Creator for his gracious mercy towards us, and of a full reliance in his goodness and bounty.

Psalm c.

O be joyful in the Lord, all ye lands : serve the Lord with gladness, and come before his presence with a song.*

If you repeat this verse, or any of the others that follow, with a *weak*, *flimsy*, tone, it will be directly opposite to what you ought to practise.

Be ye sure that the Lord he is God : it is he that hath made us, and not we ourselves : we are his people, and the sheep of his pasture.

Give the next verse great *impression* of delivery.

O go your way into his gates with thanksgiving, and into his courts with praise : be thankful unto him, and speak good of his name:

For the Lord is gracious, his mercy is ever-

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* Gladness, Joy, and Praise, require a sprightly movement in the speech-melody; by alternately rising and falling through limited intervals, the rise being marked by taking place on the accented syllables.—R. C.

lasting : and his truth endureth from generation to generation.

The next verse peculiarly *grave*, *slow*, and *awful*. If in a *lower* key than that in which the preceding sentences are delivered, the effect will be better*.

Glory be to the Father, and to the Son : and to the Holy Ghost ;

As it was in the beginning, is now, and ever shall be : world without end. Amen.

The creed which follows, ought to be read, to do it proper justice, with a *strong*, *full*, *even* tone.—All *jerks* or *snaps* in the voice must be carefully avoided in this, as in all other parts of the prayers, and indeed in every kind of reading and speaking †.

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* The ascription of Glory to the Trinity requires great solemnity and humility ; the expression of which is effected by a lower pitch, less loudness, and slow rate of utterance. The melody should be marked by downward intervals on the stressed syllables.—R. C.

† This statement of the Christian's belief should be read to mark its distinct propositions as being successive declarations of credence, each resting on its own distinct evidence. There should be little or no feeling, because every item depends on exact evidence, addressed exclusively to the intellect.—R. C.

I believe in God the Father Almighty, Maker of heaven and earth:

The pauses between the different clauses Mr Garrick advised to be as long as you can with propriety extend them, in order to prevent, as much as possible, that *uninterrupted* continuation of *confused sounds* which are generally the consequence of the people and Minister speaking together.

And in Jesus Christ his only Son our Lord, who was conceived by the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead, and buried, he descended into hell;

Still the voice must be kept up, and at the end of the clauses be left off in such a manner as to shew that you have not come to the end of the period, and that the sense is not finished. A *regular flow* of *even* voice in reading this cannot be too much recommended*.

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* It must be read as a series of propositions; not as a chain of mathematical reasoning, but yet so connected as to express a summary of the Christian's whole belief.—R. C.

The third day he rose again, from the dead; he ascended into heaven, and sitteth on the right hand of God the Father Almighty, from thence he shall come to judge both the quick and the dead.*

Here the period concludes.—Begin the next sentence in the same *strong*, *full*, and *even* tone, I recommended at the commencement.

I believe in the Holy Ghost; the holy Catholick Church; the Communion of Saints; the Forgiveness of sins; the Resurrection of the body, and the life everlasting. Amen.

The Minister ought to read the several clauses in the last sentence particularly distinct from each other, and not indiscriminately mix one with the other, as is often done. The following lines, which are alternately spoken by him, must have great *fervency* of *devotional* expression to deliver them properly.—The words "Let us pray" are excepted.

The Lord be with you.

(Looking round the congregation.)

Answer. *And with thy spirit.*

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* The pronunciation of the word *again* must not imply that our Saviour rose more than once from the dead.—R. C.

Minister. ***Let us pray.***

The three last words require only to be gently addressed to the people.—Returning afterwards to your former mode of *fervent* delivery, in the following appeal to the Creator, will have the effect intended.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

The Lord's Prayer need not be here introduced, as I have enlarged upon it before.

O Lord, shew thy mercy upon us.

Answer. ***And grant us thy salvation.***

Priest. ***O Lord, save the Queen;***

Answer. ***And mercifully hear us when we call upon thee.***

Priest. ***Endue thy Ministers with righteousness.***

Answer. ***And make thy chosen people joyful.***

If the Minister deliver his part with the *reverent energy* and *holy zeal* which he ought, it is astonishing how his example will operate upon the congregation, and by degrees lead them to a profound observance of their duty.

Priest. *O Lord, save thy people.*

Answer. *And bless thine inheritance.*

Priest. *Give peace in our time, O Lord.*

Answer. *Because there is none other that fighteth for us, but only thou, O God.*

Priest. *O God, make clean our hearts within us.*

Answer. *And take not thy Holy Spirit from us.*

The clerk should be privately desired by the Minister not to be so hasty in beginning what he has to say; for I have been present, when, before the parson had finished his sentence, the clerk, with the usual cant, has begun repeating his part, and by so doing has involuntarily led the whole congregation into the same error.

O God, who art the author of peace, and lover of concord, in knowledge of whom standeth our eternal life, whose service is perfect freedom;

The collects must be read with great *deliberation*, *clearness* of *utterance*, and with the utmost *weight* of *pious* and *religious gravity*. They are prayers which cannot fail to com-

mand the greatest attention, if the Minister perform his duty in the delivery of them*.

Defend us thy humble servants in all assaults of our enemies; that we, surely trusting in thy defence, may not fear the power of any adversaries, through the might of Jesus Christ our Lord. Amen.

"Jesus Christ our Lord" with a peculiar *respectful gravity.*

O Lord, our heavenly Father, Almighty and everlasting God,

There is something *awfully* impressive in this commencement (and indeed in the beginning of most prayers) that requires the Minister to be attentive to his method of reading it; so that it may not lose any of its *force* or *energy*. It is hardly necessary to say, that any sound *light* or *flimsy* to the ear would, in the delivery, be in the highest degree ab-

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* In these collects the transition from declaration to prayer should be marked by the voice. This will necessarily be effected when the proper vocal expression is given to each. The variety of sentiment in every part ought to be vocally expressed.—R. C.

surd, and entirely contrary to what the sense points out.

who hast safely brought us to the beginning of this day; defend us in the same with thy mighty power; and grant that this day we fall into no sin, neither run into any kind of danger; but that all our doings may be ordered by thy governance, to do always that is righteous in thy sight, through Jesus Christ our Lord. Amen.

I shall go on with the prayers in the same order in which they stand in the book.

O Lord, our heavenly Father, high and mighty, King of kings, Lord of lords, the only Ruler of princes,

To pass over such a commencement as this, without attending to a proper *solemn fervency* of delivery, would be absurd, and yet that absurdity I have heard practised.

who dost from thy throne behold all the dwellers upon earth; most heartily we beseech thee with thy favour to behold our most gracious Sovereign Lady Queen VICTORIA; *and so replenish her with*

the grace of thy Holy Spirit, that she may alway incline to thy will, and walk in thy way: Endue her plenteously with heavenly gifts; grant her in health and wealth long to live; strengthen her that she may vanquish and overcome all her enemies; and finally,

Here make a pause, and afterwards read the remainder of the prayer in a *lower* key, and with much *devoutness**.

after this life, she may attain everlasting joy and felicity, through Jesus Christ our Lord. Amen.

Almighty God, the fountain of all goodness, we humbly beseech thee to bless ADELAIDE *the Queen Dowager and all the Royal Family; endue them with thy Holy Spirit; enrich them with thy heavenly grace; prosper them with all happiness;*

Now to *lower* the voice, and to finish this in the same manner as recommended in the last, will have an effect truly *solemn* and *devout*.

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* A lower degree of pitch and lesser degree of loudness of voice is appropriate to this, the most solemn part of the special prayer for our Sovereign.—R. C.

and bring them to thine everlasting kingdom, through Jesus Christ our Lord. Amen.*

Almighty and everlasting God, who alone workest great marvels; send down upon our Bishops and Curates, and all Congregations committed to their charge, the healthful Spirit of thy grace;

The several prayers that follow each other occasion some Ministers to read the concluding ones in such a manner as if they were quite tired of them. This is not only indecent to the people, but disrespectful to their Creator.

and, that they may truly please thee, pour upon them the continual dew of thy blessing. Grant this, O Lord, for the honour of our Advocate and Mediator, Jesus Christ. Amen.

Almighty God, who hast given us grace at this time with one accord to make our common supplications unto thee, and dost promise that when two or three are gathered together in thy Name, thou wilt grant their requests: Fulfil now, O Lord,

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* A similar remark to the last applies to the similar part of the prayer for the Royal Family.

the desires and petitions of thy servants, as may be most expedient for them: granting us in this world knowledge of thy truth,

Finish it in a *lower tone*, and with a *solemn reverential look upward**.

and in the world to come life everlasting. Amen.

The whole of the next with a *low* voice, but sufficiently *audible* to be heard by all the congregation.—Be very *deliberate* throughout†.

The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost be with us all evermore. Amen.

THE LITANY

Requires great *fervent piety* of expression on the part of the Clergyman in order to read it as it should be. His voice ought to be

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* A lower degree of pitch, with a fulness of volume, and with diminished loudness, but yet loud enough to be heard by the whole congregation.—R. C.

† These blessings being the peculiar gifts of each Person of the Trinity; should be read as distinct propositions, but yet connected together as a whole.—R. C.

solemnly impressive, his look truly *devout*, and his appearance appropriate to the whole*.

O God the Father, of heaven : have mercy upon us miserable sinners.

The very commencement shews the absolute necessity of a *warm* and apparently *sincere* mode of utterance in candidly confessing ourselves sinners in the hopes of forgiveness.

O God the Father, of heaven : have mercy upon us miserable sinners.

O God the Son, Redeemer of the world : have mercy upon us miserable sinners.

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* The opening of the Litany should be read with great solemnity, it being declaratory of the nature of Deity's existence: thus the first three sentences declare the Unity of the Godhead to be a Trinity, and the fourth sentence declares that Trinity to be a Unity.

Each of the first three sentences distinctly invokes a separate Person of the Trinity; each declares a leading truth of that separate Person; and each concludes with a special Prayer to Him for general mercy. The fourth sentence invokes the Deity; declares Him a Tri-une God, and prays for mercy.

The reader ought to mark the declarations by a downward movement of pitch, which expresses certainty, &c. The Prayer should receive an upward movement, and should be in a minor key, which is expressive of entreaty, &c.—R. C.

To look *ardently* and *devoutly upward* while speaking the foregoing, and occasionally most of what follows, considerably assists in promoting the *suitable gravity* of the whole.

O God the Son, Redeemer of the world : have mercy upon us miserable sinners.

O God the Holy Ghost, proceeding from the Father and the Son : have mercy upon us miserable sinners.

O God the Holy Ghost, proceeding from the Father and the Son : have mercy upon us miserable sinners.

In the *awful seriousness*, and *zealous glow* of *pious devotion*, so particularly essential throughout every part of this supplication, the Minister must endeavour to blend as much *variety* of tone, as the *solemn* nature of the subject will admit of, or else it may *hang heavy* upon the ear, and instead of enchaining fast the attention, may in some parts let it wander. It is greatly in the power of the Clergyman to increase the devotional duty of his congregation by a proper discharge of his own.

O holy, blessed, and glorious Trinity, three Persons and one God : have mercy upon us miserable sinners.

O holy, blessed, and glorious Trinity, three Persons and one God : have mercy upon us miserable sinners.

Remember not, Lord, our offences, nor the offences of our forefathers, neither take thou vengeance of our sins : spare us, good Lord, spare thy people, whom thou hast redeemed—

"Redeemed," not "redeem'd."

with thy most precious blood, and be not angry with us for ever.

Spare us, good Lord.

From all evil and mischief, from the crafts and assaults of the devil, from thy wrath, and from everlasting damnation,

The voice ought not to fall here, as the sentence is not finished until the people repeat,

Good Lord, deliver us.

This is seldom attended to, although the meaning of the whole depends upon its observance.

From all blindness of heart, from pride, vain-glory, and hypocrisy,

Speak them all very *deliberately*, and *distinctly* mark the comma's between each.

from envy, hatred, and malice, and all uncharitableness,

Here the voice preserves the *same level* as in the last sentence, (and many that follow are directly similar,) the period being brought to a close by the congregation.

Good Lord, &c.

From fornication and all other deadly sins; and from all the deceits of the world, the flesh, and the devil,

Again the same,

Good Lord, &c.

Begin the next line with a *full, strong* tone.

From lightning and tempest; from plague, pestilence, and famine; from battle and murder, and from sudden death,

Again,

Good Lord, &c.

From all sedition, privy conspiracy, and rebellion, from all false doctrine, heresy, and schism;

I have heard more than once the last word pronounced at the desk as it is spelt. It is hardly necessary to say that the proper way is that as if the orthography of it were "*sism.*"

from hardness of heart, and contempt of thy word and commandment,

Still keeping up the voice for the concluding words.

Good Lord, &c.

By the mystery of thy holy incarnation; by thy holy nativity and circumcision; by thy baptism, fasting, and temptation,

Good Lord, &c.

Mr Garrick used to *vary*, in a most successful manner, his mode of beginning these sentences, in order to prevent a repetition of the same word from sounding *unpleasantly* and *wearisome* to the ear*.

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* A musician knows how to vary his melodies without destroying, or even lessening, their expressive power. The skilful reader must vary his melodies in this part of the service, and yet fully effect the required expression. The means are too extensive to be described in a note.—R. C.

By thine agony and bloody sweat; by thy cross and passion; by thy precious death and burial;

Mr Garrick called it "burial," the *u* long, instead of the way often made use of, as if it were spelt "*berrial.*" His mode seems better adapted for the service*.

By thy glorious resurrection and ascension; and by the coming of the Holy Ghost,

Good Lord, &c.

In all time of our tribulation; in all time of our wealth; in the hour of death, and in the day of judgment,

Good Lord, &c.

The Litany appears, in general, to be very long in the reading, and some skill and management are necessary to hinder it from growing tiresome by its great identity of expressions. Mr Garrick always recommended at this part a considerable stop, as if in fact one prayer

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* This word is now pronounced *berrial,* and it would be affectation to change it to burial, as Mr. Garrick read it: besides solemnity is expressed by the tones of voice and not by differing from the common pronunciation of a word.—R. C.

was brought to a conclusion, and that you were going to begin another. But the same *devoutness*, *gravity*, and *deliberation*, must be preserved as before, for the least diminution in any one of them would be faulty*.

We sinners do beseech thee to hear us, O Lord God, and that it may please thee to rule and govern thy holy Church universal in the right way;

We beseech thee to hear us, good Lord†.

That it may please thee to keep and strengthen in the true worshipping of thee, in righteousness and holiness of life, thy servant VICTORIA, *our most gracious Queen and Governor;*

We beseech, &c.‡

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* The congregation's prayer for themselves is here brought to a conclusion, at least for the present, for they immediately begin a series of prayers for public objects, as the Church, the Sovereign, &c.

At the end of each prayer of the series the voice ought to come to a cadential repose, to indicate conclusion, and thus prepare the mind for the next of the series.—R. C.

† This prayer, which includes the response, is for the right government of the universal Church.

‡ This is the beginning of a series of prayers for the Sovereign. I have changed the name of the Sovereign, &c. to suit the present reign.—R. C.

So many of the following periods, beginning with the words, "That it may please thee," demand, in order to do them justice in the reading, an infinity of art on the part of the Clergyman.—No management, however skilfully or artfully contrived, can render the delivery of them entirely free from that unpleasantness to the ear which ever arises from the frequent repetition of the same words or expressions placed close to each other; but still a good reader, who is able to practise the many nice changes and exquisite turns of the voice, and yet, at the same time, preserve the prominent features, and strong outlines that are necessary in reading with proper effect the thing before him, will so manage the whole, that very few parts will sound disagreeable.

That it may please thee to rule her heart in thy faith, fear, and love, and that she may evermore have affiance in thee, and ever seek thy honour and glory;

We beseech, &c.

That it may please thee to be her defender and keeper, giving her the victory over all her enemies;

We beseech, &c.

That it may please thee to bless and preserve ADELAIDE *the Queen Dowager and all the Royal Family;*

*We beseech, &c.**

Mr Garrick recommended that the words, "That it may please thee," when the Minister first comes to them, to be read with particular *slowness* and *impression*, and so to continue for several verses.—They afterwards may be spoken *less slow*, and with not so much *weight* or *force*, but still with their proper *gravity*, making those little variations that the taste may dictate at the moment. In this way you may proceed with many of the subsequent verses, and then conclude with those that remain, in the same *impressive manner* which was advised at the commencement. This will create a variety that will cause the sameness above alluded to, less distinguishable, and, if judiciously performed, will not in the smallest degree abate the *fervent* and *suitable solemnity* so indispensably necessary on the occasion.

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* This prayer is for the Royal Family.

That it may please thee to illuminate all Bishops, Priests, and Deacons, with true knowledge and understanding of thy word; and that both by their preaching and living they may set it forth, and shew it accordingly;

*We beseech, &c.**

That it may please thee to endue the Lords of the Council, and all the Nobility, with grace, wisdom, and understanding;

We beseech, &c.†

It is not meant in recommending the words "That it may please thee," to be in some parts spoken with *less slowness* than in others, that they should be *hurried* or *gabbled indistinctly* over, so as not to be made out by the ear; an error which I have often been a witness to in church. No *celerity* of *utterance* ought ever to be practised there; it being incompatible with the *solemn grandeur* of *public worship*. If not so deliberate in some places, in order to give more weight to others,

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* This prayer is for the whole Priesthood.

† For the Privy Council, &c.

still you must never fall into *careless volubility*, but preserve, undiminished in all your *changes* and *variations*, the *sacred dignity* of the *pious business* before you.

That it may please thee to bless and keep the Magistrates; giving them grace to execute justice, and to maintain truth;

*We beseech, &c.**

That it may please thee to bless and keep all thy people.

We beseech, &c.†

That it may please thee to give to all nations unity, peace, and concord.

We beseech, &c.‡

That it may please thee to give us an heart to love and dread thee, and diligently to live after thy commandments;

We beseech, &c.§

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* Prayer for the Magistrates.

† Prayer for all God's people.

‡ This prayer for Peace on earth was omitted in the original edition. I have inserted it in its proper place.—R. C.

§ This prayer is for the congregation themselves to love and obey God.

The *canting monotonous* tone with which the clerks perform their part of the Litany, and indeed of all the prayers, should be got rid of; for the peeple are insensibly led into the practice of this half *sing-song* mode of going through their devotions; a custom which has more of the *whining cant* of a school-boy repeating his lesson, than of that *ardent, manly devoutness* which befits those who address themselves to their Creator. The Minister ought to instruct in private his clerk in all those places where the latter is more particularly concerned, as by so doing, as well as by his own example, he will be the means of teaching his congregation a *grave, dignified, impressive* method of going through their duty, suitably to the *awful* and *solemn grandeur* of the occasion*.

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* This sing-song of the parish-clerk in the response is produced by singing instead of speaking, and by forcing the response into verse of triple time rhythmus: thus,

We be|seech thee to | hear us, good | Lord. |

The rhythmus should be,

We be|seech ך | thee ך to | hear us, | good ך | Lord. |

Parish-clerks seem fond of forcing all they can into verse, and of using the voice of song instead of the voice of speech. They even announce the Psalm with the pre-

That it may please thee to give to all thy people increase of grace to hear meekly thy word, and to receive it with pure affection, and to bring forth the fruits of the Spirit;

*We beseech, &c.**

That it may please thee to bring into the way of truth all such as have erred and are deceived;

We beseech, &c.†

That it may please thee to strengthen such as do stand, and to comfort and help the weak-hearted, and to raise up them that fall; and finally to beat down Satan under our feet;

We beseech, &c.‡

As every means ought to be used in the long prayer before us, in order to prevent it

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fatory sentence in triple time, and in the voice of song, but they sing it chiefly on one degree of pitch, like recitative, or chant, as in the example.

Let us | sing to the | praise and | glory of | God |
The | hundredth | psalm, the | hundredth | psalm. |

Could not the parish-clerks be better instructed?—R. C.

* General prayer for increase of true religion in all God's people.—R. C.

† General prayer to reclaim those who have erred.—R. C.

‡ General prayer for spiritual strength and comfort, according to the necessity of the case.—R. C.

from hanging upon the attention, as it most generally does, Mr. Garrick advised an occasional introduction of a slight touch of the *pathetic*.—But the parts where you think proper to practise it, ought to be judiciously chosen, and such as will be improved by it.—In part of the last verse you may give a *tinge* (if the term may be applied to sound) of it, and in some places of the three following your *pathetic colouring* may be somewhat stronger. But the tone you use must have nothing *affected* in it, or possess any resemblance to the *whining cant* of *theatrical declamation*, a mode of speaking unbecoming devotional worship. The *awe* and *solemnity* of the place will not suit with any thing that has the smallest appearance of *affectation*.—Every line must seem to flow from the *pure* and *sacred fountain* of *true piety*, from a *heart sincerely* and *ardently* impressed with contrition for past offences. The Litany, of all other prayers, requires that these essentials should prevail through the whole of whatever changes or variations you may choose to make in the course of reading it.

That it may please thee to succour, help, and comfort, all that are in danger, necessity, and tribulation;

*We beseech, &c.**

That it may please thee to preserve all that travel by land or by water, all women labouring of child, all sick persons, and young children; and to shew thy pity upon all prisoners and captives;

We beseech, &c.†

That it may please thee to defend, and provide for, the fatherless children and widows, and all that are desolate and oppressed;

We beseech, &c.‡

The next verse to be given in a *low*, *solemn* tone, and particularly *deliberate* and *devout*.

That it may please thee to have mercy upon all men;

We beseech, &c.§

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* General prayer for succour.—R. C.

† General prayer for those whose lives are in danger.—R. C.

‡ General prayer for orphans and other desolate persons.—R. C.

§ General prayer for universal mercy on all men.—R. C.

That it may please thee to forgive our enemies, persecutors, and slanderers, and to turn their hearts;

*We beseech thee, &c.**

That it may please thee to give and preserve to our use the kindly fruits of the earth, so as in due time we may enjoy them;

We beseech, &c.†

That it may please thee to give us true repentance; to forgive us all our sins, negligences, and ignorances, and to endue us with the grace of thy Holy Spirit, to amend our lives, according to thy holy word;

We beseech, &c.‡

If your pauses between some of the verses be now and then extended to a greater length than between others, they will help to give that variety I advised, for the purpose of preventing the Litany from being tedious in the reading.—A considerable stop between the

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* General prayer for enemies.
† General prayer for the earth's produce.
‡ Special prayers for the congregation.—R. C.

last, and the subsequent verse, may be practised, and the latter be thereby introduced with much effect. It is impossible to be *too devout* in your delivery of it, or too *impressive*, *slow*, or *solemn*.

Son of God : we beseech thee to hear us.

The word "thee" is sometimes most shamefully passed over without an *emphatic distinction*, although the sense evidently points out the necessity of some *stress* being laid upon it.

Son of God : we beseech thee to hear us.

O Lamb of God : that takest away the sins of the world ;

Grant us thy peace.

From the foregoing to the remainder of the Litany, your delivery must possess an *uncommon* and *ardent glow* of the *sincerest devotional* expression, that you can possibly call forth.—All must be *devout*, and warmed with the most *animated piety*.

O Lamb of God : that takest away the sins of the world ;

Have mercy upon us.

O Christ, hear us.

O Christ, hear us.

Lord, have mercy upon us.

Lord, have mercy upon us.

Christ, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

Lord, have mercy upon us.

These are short petitionary prayers or addresses to the Creator, for the remission of our sins, that demand the utmost *fervency* in the delivery, if the Minister do them justice. Every appearance of *cant* or *sing-song** must be avoided. The Lord's Prayer, which follows (but which I need not again introduce), may have much less of that *ardency* of expression which you have just been making use

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* The sing-song is owing to reading them in verse rhythmus. They should not be read as if scored,

| Lord, have | mercy u|pon us; |

but in this rhythmus,

| Lord, | ר have | mercy | ר upon | us. |

R. C.

of; and if you speak it in a *lower key*, and in a *cool, deliberate* manner, the contrast will have a proper effect.

When you afterwards begin the prayer that succeeds it, the key of your voice may then *rise* to a *higher* pitch, and your delivery have a good deal more of *animated piety* in it.

O God, merciful Father, that despisest not the sighing of a contrite heart, nor the desire of such as be sorrowful; Mercifully assist our prayers that we make before thee in all our troubles and adversities, whensoever they oppress us; and graciously hear us, that those evils which the craft and subtilty of the devil or man worketh against us, be brought to nought, and by the providence of thy goodness they may be dispersed; that we thy servants, being hurt by no persecutions, may evermore give thanks unto thee in thy holy Church, through Jesus Christ our Lord.

O Lord, arise, help us, and deliver us for thy Name's sake.

The Minister ought, as he approaches the conclusion of the last prayer, and indeed of most others, to be, by degrees, more *slow*,

distinct, and *impressive*, in his expresssion, as he is thereby enabled to close the period with that *fulness* and *roundness* of tone which suits its *weight* and *gravity*. I have passed most of the places unnoticed where the preterite or participle passive of the verb is used, taking for granted, from what has been already said on the subject, that the reader had made up his mind upon the propriety of always pronouncing the *ed* (with some few exceptions), as suiting better with the *dignity* and *grandeur* of public prayer, than if you were to make use of elisions.—The latter possess too much of *colloquial familiarity* for divine worship in general.

O God, we have heard with our ears, and our fathers have declared unto us, the noble works that thou didst in their days, and in the old time before them.*

O Lord, arise, help us, and deliver us, for thine honour.

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* The words *with our ears* is a pleonasm, and therefore must not be strongly marked by the voice.—R. C.

Glory be to the Father, and to the Son : and to the Holy Ghost ;

Answer. *As it was in the beginning, is now, and ever shall be : world without end. Amen.*

From our enemies defend us, O Christ.

Graciously look upon our afflictions.

Pitifully behold the sorrows of our hearts.

Mercifully forgive the sins of thy people.

Favourably with mercy hear our prayers.

O Son of David, have mercy upon us.

Both now and ever vouchsafe to hear us, O Christ.

Graciously hear us, O Christ ; graciously hear us, O Lord Christ.

Priest. *O Lord, let thy mercy be shewed upon us.*

Answer. *As we do put our trust in thee.*

Many Clergymen pass over the foregoing lines, and others of a similar nature, with all that *careless*, *flimsy insipidity*, as if they repeated them as a matter of form, without any thing else being necessary but merely the recital of them. And yet the *glow* of *ardent devotion* belongs to them, as it does, more or less, to all other parts of the prayers.

Let us pray.

Between these words and whatever prayer that follows, it is much better to make a considerable pause, than to hurry from them almost immediately to the prayer, as if they belonged to, and made part of it. The words "Let us pray" being addressed to the people, require to be spoken with gentleness, and with a look directed to them. After observing this method, the prayer that next succeeds will be introduced with its proper effect, and the *contrast* between that which is addressed to the congregation, and that intended as a supplication to the Creator, if duly observed, cannot but be deeply felt.

We humbly beseech thee, O Father, mercifully to look upon our infirmities; and for the glory of thy Name, turn from us all those evils which we most righteously have deserved: and grant that in all our troubles we may put our whole trust and confidence in thy mercy, and evermore serve thee—

Do not *quicken* your delivery as you approach to a close, which is often done, but

be rather *more deliberate*, as I before advised, that you may finish the whole with *fulness*, *slowness*, and *impression**.

in holiness and pureness of living, to thy honour and glory; through our only Mediator and Advocate, Jesus Christ our Lord. Amen.

A FEW OF THE PRAYERS AND THANKSGIVINGS THAT ARE MADE USE OF ON SEVERAL OCCASIONS.

IN THE TIME OF WAR, AND TUMULTS.

O Almighty God, King of all kings, and Governor of all things,

A commencement of this kind must be delivered, as Mr Garrick particularly advised, in the most *awful* manner, and with the utmost *dignified fervency* possible.

whose power no creature is able to resist, to whom it belongeth justly to punish sinners, and to be merciful to them that truly repent;

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* Retard the rate of utterance and maintain about the same degree of loudness, so that all the congregation shall distinctly hear, while the pitch will fall the interval of a fourth, to produce a satisfactory cadential close of sense and sound.—R. C.

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The adverb "truly" ought certainly to be marked with an emphasis.

Save and deliver us, we humbly beseech thee, from the hands of our enemies; abate their pride, asswage their malice, and confound their devices;

Observe deliberately the stops.

that we, being armed with thy defence, may be preserved evermore from all perils, to glorify thee, who art the only giver of all victory; through the merits of thy only Son Jesus Christ our Lord. Amen.

Slowly wind up the whole, as before recommended.

A PRAYER WHICH MAY BE SAID AFTER THE FORMER.

O God,

With the greatest *fervent reverence*, still keeping *up* the voice as you are going to proceed to*

whose nature and property is ever to have mercy and to forgive, receive our humble petitions; and though we be tied and bound with the chain of our sins, yet—

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* Keeping up the voice refers here to both pitch and loudness.—R. C.

Here if you suddenly break of, and let your voice *fall* a *little*, when you proceed, the effect will be good*.

let the pitifulness of thy great mercy loose us; for the honour of Jesus Christ our Mediator and Advocate. Amen.

A PRAYER FOR THE HIGH COURT OF PARLIAMENT, TO BE READ DURING ITS SESSION.

Most gracious God,

With the same *fervent devotional respect* as before advised.—When you are beginning these prayers to be *looking* or *lolling* on the book is indecent, and disrespectful to your Creator.

we humbly beseech thee, as for this kingdom in general, so especially for the high Court of Parliament, under our most religious and gracious Queen at this time assembled: That thou wouldest be pleased to direct and prosper all their consultations to the advancement of thy glory, the good of thy Church, the safety, honour and welfare of our Sovereign and her Dominions;

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* If the voice fall in pitch while the same loudness is maintained, the expression will be effected, and all the congregation will hear the whole prayer.—R. C.

The different clauses of sentences in the Common Prayer, and in the Scriptures, ought to be delivered, as I have frequently hinted before, more *distinct* and *separate* from each other, than in any thing else. In observing this, the *full roundness* of expression so peculiarly appropriate to the delivery of the language of these holy pages may be practised with ease and effect, and the several parts prevented from being *hurried over*, or *huddled* one upon another, as is too often the case.

that all things may be so ordered and settled by their endeavours, upon the best and surest foundations, that peace and happiness, truth and justice, religion and piety,

Here you must observe the above rule, and in so doing, the parts placed between the commas will be given with their proper force.

may be established among us for all generations. These and all other necessaries, for them, for us, and thy whole Church, we humbly beg in the name and mediation of Jesus Christ our most blessed Lord and Saviour. Amen.

Where a number of prayers follow each other, and when most of them begin in pretty nearly the same *solemn* appeal to the Creator, it would be well in the Minister to vary the mode of his commencement as much as he can, still preserving inviolate that *pious glow* of *fervent* expression so indispensably necessary through the whole.

A COLLECT OR PRAYER FOR ALL CONDITIONS OF MEN.

O God, the Creator and Preserver of all mankind, we humbly beseech thee for all sorts and conditions of men; that thou wouldest be pleased to make thy ways known unto them, thy saving health unto all nations.

That *regular, evenness* of voice in reading the prayers cannot be too much recommended. I have heard some Clergymen read parts of them with a *good, smooth, even* tone, and with great deliberation, and other places without paying the least attention to either *smoothness* or *regularity* of voice, and with a celerity that bespoke a wish to finish the whole as soon as possible. These persons the Spectator calls *Pindaric readers*, as being confined to no set measure, pronouncing five or six

words with great deliberation, and the five or six subsequent ones with as great quickness—the first part of a sentence with a very exalted voice, and the latter part with a submissive one. These practices must be all avoided in every kind of reading, but more particularly in reading the Common Prayer, as they are entirely beneath its *sacred gravity* and *dignity*.

More especially, we pray for the good estate of the Catholick Church; that it may be so guided and governed by thy good Spirit, that all who profess and call themselves Christians may be led into the way of truth, and hold the faith—

Speak the remainder of the sentence still more *deliberately distinct* than the preceding part.

in unity of spirit, in the bond of peace, and in righteousness of life. Finally,

Make a longer pause here than is generally done.

we commend to thy fatherly goodness all those who are any ways afflicted, or distressed, in mind, body, or estate;

When any desire the prayers of the congregation, the words—

(*especially those for whom our prayers are desired*)

Should be spoken with infinitely more *care* and *impression* than are commonly practised. The Minister when he comes to the parenthesis should make a *significant* pause, and, in a *lower* tone, and with much *deliberation*, deliver the words which it incloses*.

That it may please thee to comfort and relieve them according to their several necessities, giving them patience under their sufferings, and a happy issue out of all their afflictions. And this we beg for Jesus Christ his sake. Amen.

A GENERAL THANKSGIVING.

Almighty God, Father of all mercies, we thine unworthy servants do give thee most humble and hearty thanks for all thy goodness and loving-kindness to us and to all men;

When any persons who have been prayed for desire to return praise, the words—

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* A lower tone refers to the pitch of the voice; but this should be combined here with a reduced loudness.—R. C.

(particularly to those who desire now to offer up their praises and thanksgivings for thy late mercies vouchsafed unto them)

should be spoken in the same manner I recommended in reading the words between the other parenthesis. The *slighting* and *careless* method they are usually passed over, shews but little respect to the people alluded to.

We bless thee for our creation, preservation, and all the blessings of this life; but above all—

Here (and in many other places it may be practised with equal effect) a sudden suspension may take place for some little time, and then, *falling* your tone, speak the remainder of the sentence very *deliberately**.

for thine inestimable love in the redemption of the world by our Lord Jesus Christ; for the means of grace, and for the hope of glory. And, we beseech thee, give us that due sense of all thy mercies, that our hearts may be unfeignedly thankful, and that we shew forth thy praise, not only with our lips, but in our lives,

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* The falling of the voice refers to its pitch; but a reduced loudness will aid the expressions.—R. C.

Still preserve that *regularity* and *evenness* of sound, and that *deliberate distinctness* of delivery, I have so often before advised.

by giving up ourselves to thy service, and by walking before thee in holiness and righteousness all our days; through Jesus Christ our Lord, to whom, with thee and the Holy Ghost, be all honour and glory, world without end. Amen.

THE COMMUNION.

The Lord's Prayer (which it is not necessary for me to introduce in this place) should be given here in rather a *low* tone, as what afterwards follows is thereby much better introduced. This does not however mean that it should be spoken *so low* as not to be heard by half the congregation, which is most generally the case; it ought to be distinctly pronounced, although not with that *strong, audible* voice which will be so necessary in the subsequent parts of the Communion*.

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* The word low is here applied to loudness; the reduction of which is expressive of humility. The Communion service seems to demand additional reverence from the priest.—R. C.

Be very *devout* in the following prayer, and you may *raise* your voice into a *higher key* than that in which you spoke the Lord's Prayer*.

Almighty God,

Be very *awful*, and *reverentially impressive* in commencements of this kind.

unto whom all hearts be open, all desires known, and from whom no secrets are hid; cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love thee, and worthily magnify thy holy Name; through Jesus Christ our Lord. Amen.

Conclude it with a *round* voice, very *articulately*, and with much *deliberation*†.

Now come the Ten Commandments, and the proper manner of delivering them is not attended to in general. Mr Garrick advised, (and indeed the service itself expresses part of what he recommended,) the Minister to ad-

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* This refers to the pitch of the voice.—R. C.

† Round voice means full volume of deep sonorous quality. The word deliberation refers to a slow rate of utterance.—R. C.

vance from the Communion Table towards the people, with the person *modestly erect*, and the book kept at an easy distance from the middle of the body, not thrust up before the face, as some do, as if for the direct purpose of preventing the people from hearing what is said. Those who compose the distant part of the congregation cannot possibly make out half what is uttered when an obstacle is thus placed in the way of the voice being thrown out to a distance. In reading, or rather delivering the commandments, the above gentleman particularly recommended a very *full*, *strong* tone to be used; and as they are so many *divine ordinances*, which we are directed strictly to preserve inviolate, there ought to be something *dictatorial* and *authoritative* in the *look*, *voice*, and *manner* of the Minister while he is uttering them.—The contrast between these, and that which had been just before practised in the Lord's Prayer, and the *fervent* but *unpresuming* manner advised in the one that follows, will have *full force*, and *proper effect*. Begin with a *bold*, and as it were, a *peremptory* mode of expression.

God spake these words, and said, I am the Lord thy God: Thou shalt have none other gods but me.*

People. *Lord, have mercy upon us, and incline our hearts to keep this law.*

Preserve a *clear*, *bold*, *distinct*, and *regular articulation*.

Minister. *Thou shalt not make to thyself any graven image, nor the likeness of any thing that is in heaven above, or in the earth beneath, or in the water under the earth. Thou shalt not bow down to them, nor worship them: for I the Lord thy God am a jealous God, and visit the sins of the fathers upon the children, unto the third and fourth generation of them that hate me,*

Mr Garrick advised a little *abatement* in the Minister's dictatorial tone in speaking the remainder of the commandment.

and shew mercy unto thousands in them that love me, and keep my commandments†.

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* Let the priest declare these ten commands as God's agent, and mark a difference by his voice between the authority for publishing them and the first command; which is, Thou shalt have none other gods but me.—R. C.

† The command is one thing, the reason for its observance is another: the priest should mark their distinction by his voice.—R. C.

Lord, have mercy upon us, and incline our hearts to keep this law.

The clerk ought to be broken of the fault of *canting* this part, as he does most others that he has any thing to do with, and to practise in its stead a *devoutness* of expression, which the people will naturally imitate*.

Thou shalt not take the Name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh his Name in vain.

Lord, have mercy upon us, and incline our hearts to keep this law.

Remember—†

Here a little suspension of the voice will introduce the remainder of the sentence with

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* This response, in all its repetitions, the parish-clerks also force into versification, thus

| Lord, have | mercy u|pon us, |
And in|cline our | hearts to | keep this | law. |

It is prose rhythmus, and ought to be read thus,

| Lord, | ך have | mercy upon | us, ך | ך and in|cline our | hearts ך to | keep this | law. |—R. C.

† A pause after the word remember, enforces the command with great emphasis.—R. C.

great force. Many are the places where this may be practised with infinite effect and beauty.

that thou keep holy the Sabbath-day. Six days shalt thou labour, and do all that thou hast to do; but—

Here another sudden suspension of tone may take place with equal effect, as you thereby mark the words "the seventh day" with proper force.

the seventh day is the Sabbath of the Lord thy God. In it thou shalt do no manner of work, thou, and thy son, and thy daughter, thy man-servant, and thy maid-servant, thy cattle, and the stranger that is within thy gates.

Speak all the parts of the foregoing sentence *deliberately distinct* from each other.

For in six days the Lord made heaven and earth, the sea, and all that in them is, and rested the seventh day: wherefore the Lord blessed the seventh day, and hallowed it.

From the word "wherefore," if you speak the rest of the sentence in a *low, solemn, energetic tone*, the *full weight* and *force* of it will be given.

Lord, have mercy upon us, and incline our hearts to keep this law.

Honour thy father, and thy mother, that thy days may be long in the land which the Lord thy God giveth thee.

Lord, have mercy upon us, and incline our hearts to keep this law.

Those commandments that are short must have an *additional deliberation* and *force* in the delivery, in order that they may possess their due *weight* and *roundness* of expression*.

Thou shalt do no murder.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not commit adultery.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not steal.

Give all these that *dictatorial boldness* of tone which ought to be the prominent feature in

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* For reading these short commands the reader is respectfully referred to the foot-note at pp. 50, 51, of the Discourse.—R. C.

the Minister's reading the whole of the Commandments.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not bear false witness against thy neighbour.

Lord, have mercy upon us, and incline our hearts to keep this law.

Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his servant, nor his maid, nor his ox, nor his ass, nor any thing that is his.

Stop longer between the word "ass," and "nor," than between any other part of the sentence. The words "any thing," to be *marked* in the delivery.

Lord, have mercy upon us, and write all these thy laws in our hearts, we beseech thee.

When the Commandments are finished the *devoutness* and *fervency* of expression which the prayer that next follows requires, forms that *change* and *variety* which cannot fail of assisting to increase the ardency of devotion.

Let us pray.

These three words always in the same manner that was recommended before.

Almighty God, whose kingdom is everlasting and power infinite; have mercy upon the whole Church;

Be *particularly devout* in this prayer, as the contrast between the *bold dictatorial* manner you went through the Commandments is thereby considerably increased.

and so rule the heart of thy chosen servant VICTORIA, *our Queen and Governor, that she (knowing whose minister she is)—*

Speak the words placed between the parenthesis in a *lower key* than that in which you were just before speaking *.

may above all things seek thy honour and glory: and that we, and all her subjects (duly considering whose authority she hath)—

In the same manner as the words in the other parenthesis; they must not be hastily passed over, but given with *calmness* and *deliberation.*

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* A parenthesis ought to be read in a lower pitch, reduced loudness, and quicker rate of utterance, than the preceding part.—R. C.

may faithfully serve, honour, and humbly obey her, in thee and for thee, according to thy blessed Word and ordinance; through Jesus Christ our Lord, who with thee and the Holy Ghost, liveth and reigneth, ever one God, world without end. Amen.

Passing over the latter part of a prayer in a *careless, hurrying* manner, as if it were not necessary to pay much attention to it, is so faulty, that the whole is in a great degree injured by it, and the effect produced by what is before properly delivered, is thereby partly destroyed. That *full, round, deliberate* method of finishing, which has been often recommended before, should be kept uppermost in the recollection of the Minister.

The Creed (after the Epistle and Gospel) is here required to be read with a very *audible voice, clear articulation*, and a *regular* delivery.—It being a short and summary relation of the principal articles of our faith, only a little *fervency* of *expression* is necessary *.

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* This Creed consists of four summaries of faith; three of which relate to the Persons of the Trinity, and the fourth is relative to the Church, Baptism, and the Resurrection of the dead.—R. C.

* *I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:*

The Minister ought to make unusual length of pauses between the several parts of the sentences, in order to check, as much as possible, that continuation of confused sounds, which are commonly occasioned whenever the congregation accompanies him.

† *And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God, Begotten not made, Being of one substance with the Father; By whom all things were made: Who for us men, and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man, and was crucified also for us under Pontius Pilate.*

No part of the Creed, nor indeed any of the prayers, ought to be passed over *carelessly*, or with any apparent want of attention. I have heard some Clergymen hasten over

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* First summary concerning God the Father.—R. C.
† Second summary concerning God the Son.—R. C.

some places in order to give more weight to others, in so indecent a manner, that all observance of devotional effect was at once done away. They never considered that whatever alteration may be thought advisable in the tone of reading any part of the service, for the purpose of preserving as much variety as possible, still throughout the whole there must be nothing introduced unbecoming the *sacred dignity* of the occasion. Every thing like *celerity* of expression must be avoided, as unbefitting the *solemn grandeur* of public worship.

He suffered and was buried, And the third day he rose again according to the Scriptures, And ascended into heaven, And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

* *And I believe in the Holy Ghost, The Lord and Giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son toge-*

---

* Third summary concerning God the Holy Ghost.—R. C.

ther is worshipped and glorified, Who spake by the Prophets.

That *evenness* of *tone* which I have so often advised, is more necessary in reading the Creed with propriety than in almost any thing else.

* *And I believe one Catholick and Apostolick Church; I acknowledge one Baptism for the remission of sins, And I look for the Resurrection of the dead, And the life of the world to come. Amen.*

Conclude it with great *impressive deliberation.* Never seem to hurry as you approach the end, a fault too often practised; but leave off without the smallest abatement of any effect which you had before created.

I shall stop here at present; but probably, at some future period, I may proceed as far as I receive assistance from the manuscript notes and observations of my deceased friend.

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* Fourth summary concerning the Church, &c.—R. C.

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